WHICH BANK WILL YOU FIND AT THE TOP OF ISRAEL'S BANKING PYRAMID?

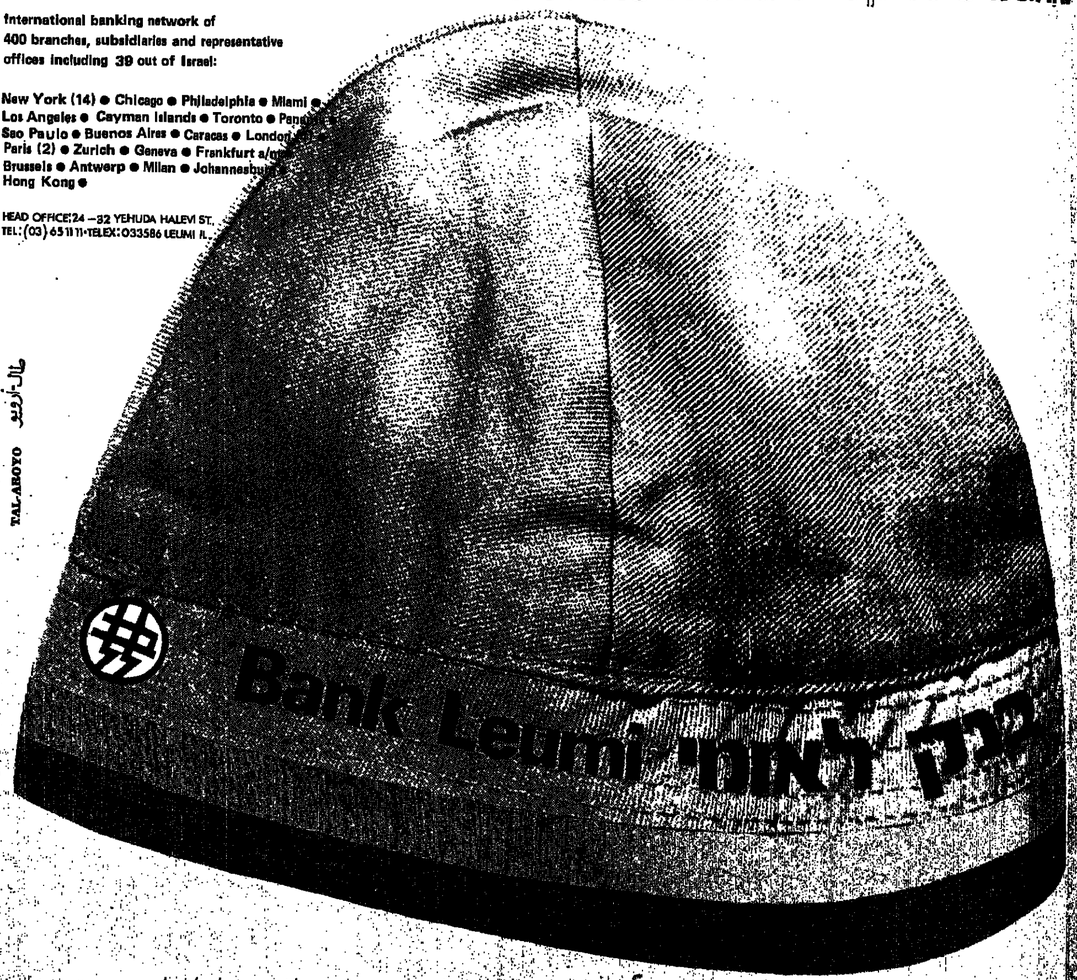
bank leumi le israel b.m.

Israel's No.1 Bank and one of the world's top 100 banks

international banking network of
400 branches, subsidiaries and representative
offices including 39 out of Israel:

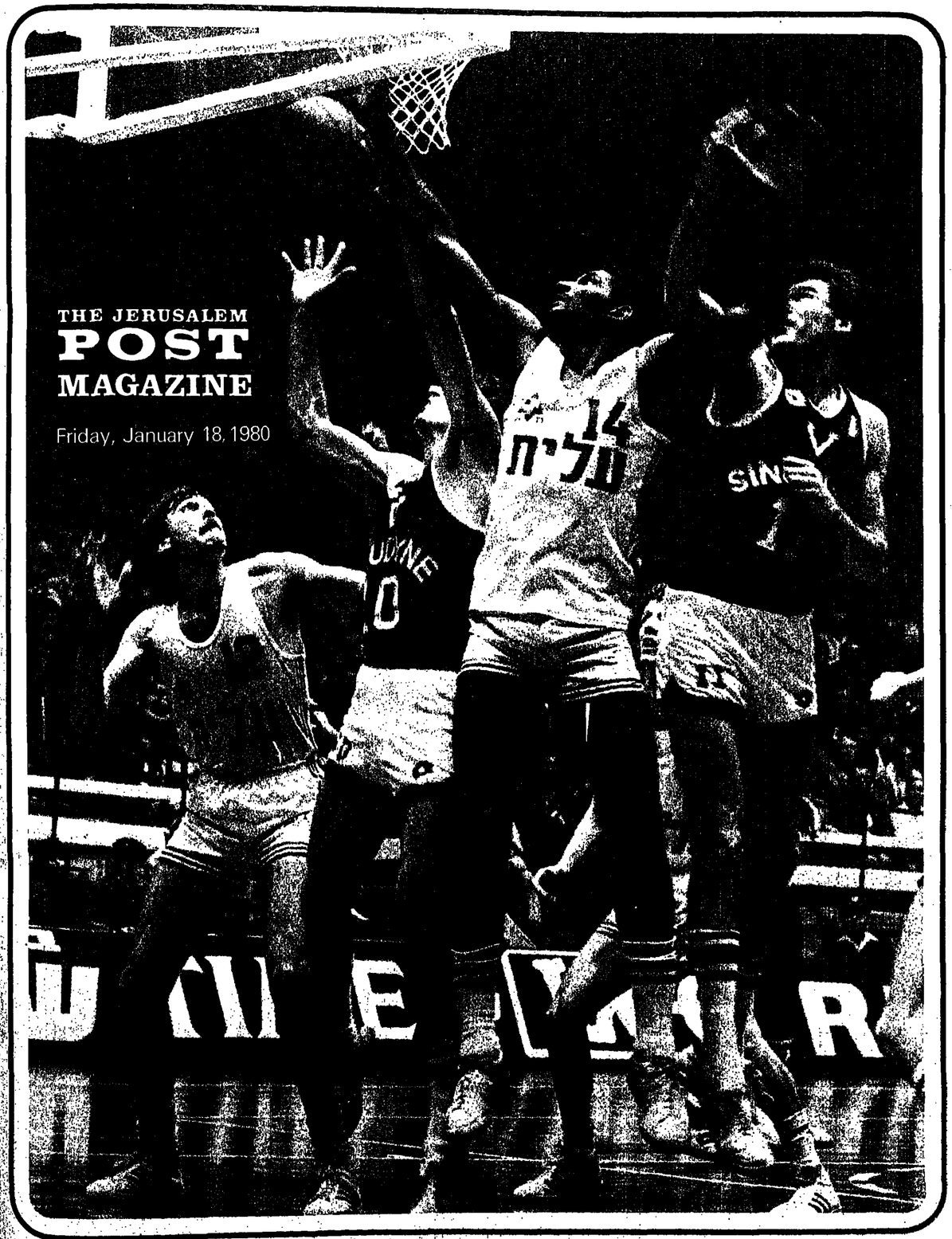
New York (14) ● Chicago ● Philadelphia ● Miami ●
Los Angeles ● Cayman Islands ● Toronto ● Panama
Sao Paulo ● Buenos Aires ● Caracas ● London
Paris (2) ● Zurich ● Geneva ● Frankfurt a/m
Brussels ● Antwerp ● Milan ● Johannesburg
Hong Kong ●

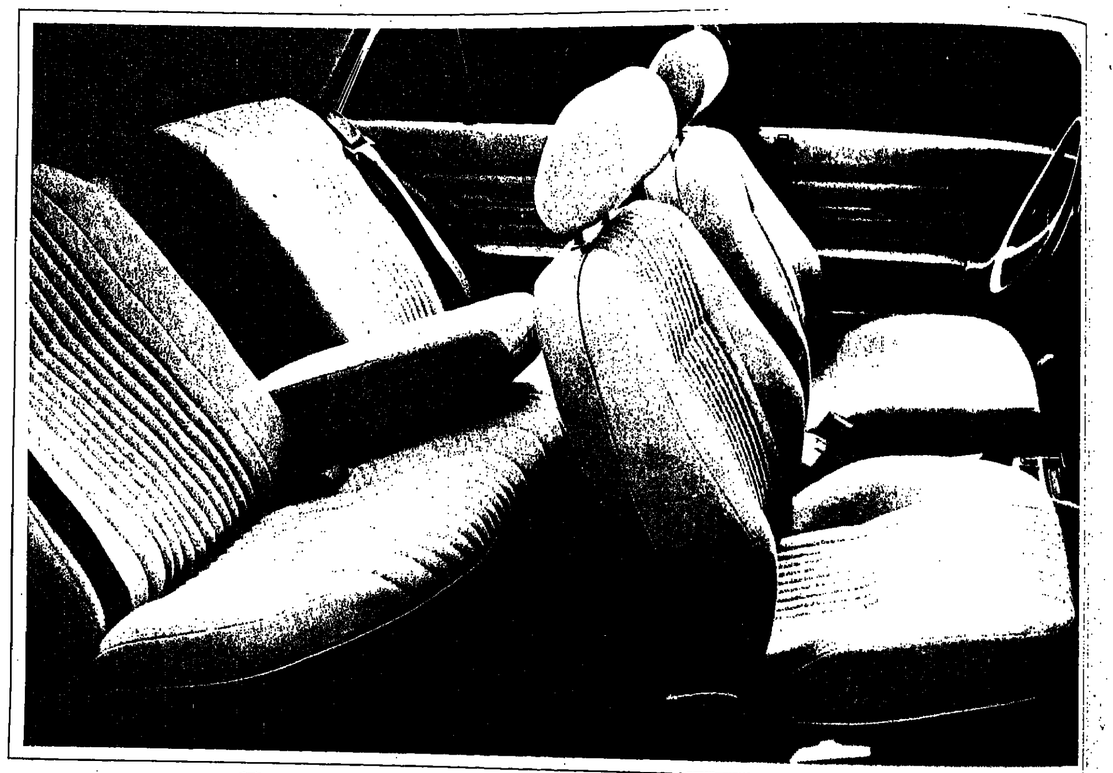
HEAD OFFICE: 24–32 YEHUDA HALEVI ST.,
TEL: (03) 65111 • TELEX: 033586 LEUMI IL



TAL-ABOYO

بنك لئومي لإسرائيل ب.م. في قمة الهرم الإسرائيلي: ٣٦ فرع وممثلية في إسرائيل و٣٩ في كافة أنحاء العالم. ● بنك لئومي أكبر وأقدم بنك في إسرائيل، وهو أحد البنوك المئة الكبار في العالم.





Sitting Room On Wheels.

What do you expect from a luxurious sitting room?

Sumptuously upholstered seats, supporting back and head with maximum comfort? Deep-pile wall to wall carpeting? Spacious accomodation? Pleasant, intimate lighting? Ashtrays within easy reach? Even a newpaper rack?

You will find all these features in the new Peugeot 505 GR and SR. And more.

As in your sitting room at home you can now enjoy the same luxury and comfort in the "SITTING ROOM ON WHEELS", Peugeot 505.

The 505 has set "a new standard of luxury in Europe", not only through its innovative design, but through its combination of everything you would expect of a luxury car: a new 1800-2000cc engine, manufactured to the highest tradition of Peugeot quality and experience for developing quiet and reliable engines.

The 505 is mechanically very advanced with precise, accurate steering, superb braking under all conditions, "rock-like" stability and seats driver and passengers in safe, spacious comfort.

There is also a wide range of accessories that form a part of the overall design concept: "inertia-reel" safety belts, a rev-counter, fully sealed polyorythene "touch-me-not" bumpers, rear fog-lights, headlamp elevation adjustment and halogen lamps.

Why not visit your nearest Peugeot showroom and see it, touch it, feel it. Only then will you understand the car that set "A New Standard of Luxury in Europe". Peugeot 505.

PEUGEOT 505

A NEW STANDARD OF LUXURY IN EUROPE

DAVID LUBINSKI LTD.
Sole Distributor of Peugeot in ISRAEL

On the cover: Hoopsters Earl Williams (14) and Lou Silver (12) helping Maccabi Tel Aviv dunk Stnudyne Bologna at Yad Eliahu last week (Photo Uzi Koren).

In this issue

	PAGE
Wolf Blitzer discusses Israel's role in U.S. strategy.	4
Ian Black investigates the building fever on the West Bank.	6
Harry Wall talks to members of the Tel Aviv Maccabi baseball team and their coach.	8
Meir Ronnen sees the Jacob Pins collection of Japanese art at the Israel Museum.	10
Hirsh Goodman looks for the authentic Orient in Singapore.	12
The Book Section. Reviews include a volume of poems by Dik Flantz; a study of Jews and the Left in the U.S.; A biography of Lancashire painter L.S. Lowry; three novels about World War II; two novels and an anthology from Ireland.	14
Martha Meisels goes marketing for a geese.	18
The Weekend Dry Bones.	19

In the Poster Pullout: Benny Morris previews the Jerusalem Khan's "Rashomon" (D); Film reviews by Ruth Ariella Broyde (E); Music and Musicians by Yohanan Boehm (F); Media Week by Daphna Baz (G); TV and Radio schedules (H); Mendel Kohansky sees a new production of the "Agnmemnon" (J); Bridge by George Levinrew (K); Chess by Eliahu Shahaf (L); Rock, Etc., by Madeline L. Kind (M); The Art Page (O).

HILTON HAPPENINGS

SUNDAY
January 20
Classical music with Victor and Regina Berkowitz 5.00 p.m.
JUDEA LOUNGE.
Free!

MONDAY
January 21
Ruby and Silver play gems of country and folk music 5.30 p.m.
JUDEA LOUNGE
Free!

TUESDAY
January 22
Musical medley guaranteed to please, with pianist Barbara Gross. 5.50 p.m.
JUDEA LOUNGE.
Free!

Jazz evening with "Freddie Weisgal Trio" **JUDEA BAR** 9.30 p.m. until the wee hours of the morning.

THURSDAY
January 24
Folk singer Ruth Rubin brings a selection of Israeli melodies to the **JUDEA LOUNGE** 5.30 p.m.
Free!

JERUSALEM HILTON THEATER CLUB
SHTETL NIGHT at the Hilton, a nostalgic trip to the past of Yiddish theater and the Eastern European shtetl (Jewish village). Songs and stories are performed by Gladys Hedaya and Danny Ziff in English, spiced with a bisl Yiddish. A must! 9.00 p.m. in the **BALLROOM $5**

FRIDAY
January 25
Classical music with Victor and Regina Berkowitz 3.00 p.m.
JUDEA LOUNGE.
Free!
JERUSALEM HILTON THEATER CLUB
Internationally acclaimed comedian **JULIAN CHAGRIN** brings his hilarious show to the Hilton. The talk of the town all summer, Chagrin's off-beat humour will have you rolling in the aisles. Great Fun! 9.00 p.m.
JUDEA BAR $5

Please buy your tickets before the Sabbath (sundown).

SATURDAY
January 26
Walking tour with English speaking licensed guide. Leaves the Hilton at 9.30 a.m. Free!

Shabbat buffet at 12.30 in the **HAMSAH RESTAURANT.** Not to be missed!

Rag music with Margalit Ya'acobi. 8.00 p.m.
JUDEA LOUNGE.
Free!

JERUSALEM HILTON THEATER CLUB
Israel's hit musical in English, **YOUR PEOPLE ARE MINE,** a celebration of the biblical Book of Ruth. The heartwarming story of a Moabite woman who followed her mother-in-law to a new life in the Land of Israel is retold with humour and compassion. 9.00 p.m.
BALLROOM $6

Join Kurt, world renown entertainer, every night in the **JUDEA BAR** from 9.30 to 2.00 (except Tuesday and Friday).

There's Always Something Happening at the
jerusalem hilton

SPOKEN ARABIC

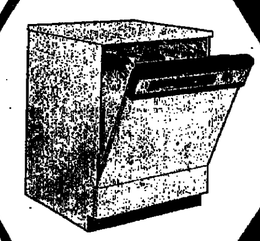
Special two month course. Twice a week — small classes — language laboratory. Opening Wednesday, Jan. 23, 1980 at 5 p.m.

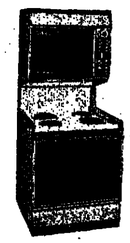
New classes in Spanish, German and French and, of course, regular classes in English and Russian.

Jerusalem Language Centre
6 Hazanovitch St., (near Kupat Holim, Strauss St.)
Tel. 234151-2-3.

GENERAL ELECTRIC

AMERICA'S Nº 1 MAJOR APPLIANCE VALUE-AVAILABLE "DUTY FREE" IN ISRAEL





CUSTOMER CARE ... EVERYWHERE

SHOWROOMS:
TEL AVIV, 11 AHAD HAAM ST. TEL. 53143
JERUSALEM, 24 HILLEL ST. TEL. 227381
AND AT AUTHORIZED AGENTS

SOLE DISTRIBUTORS IN ISRAEL FOR:
GENERAL ELECTRIC U.S.A.
&
MAGIC CHEF INC. U.S.A.
GENERAL ENGINEERS LTD.

Jewish Ceremonial Art
Prints and Old Maps
Kaufman's Antiques
31 Rehov Ben Yehuda,
Tel Aviv. Tel. 234113

AEROSOL
INHALATION APPARATUS AGAINST ASTHMA
OXYGEN SERVICE
ELECTROSIGNAL
TEL-AVIV 42, OSULA ST. TEL. 57614

MAGDA
Dental Laboratory
Urgent false teeth repairs in half an hour.
25% reduction for pensioners.
27 Rehov Balfour, Tel Aviv.

Dorothy Doron introduces the Israeli woman to the latest techniques in total beauty treatment

Dorothy Doron, creator and director of Total Woman — Israel's first total beauty treatment center — introduces a novel, uncompromising approach to the subject of beauty.

To best ensure that all the latest trends and developments in the world beauty scene are available to Total Woman's clients, Dorothy has gathered under a single roof a staff of first-class professionals, who provide a truly total top-to-toe range of services.

The Total Woman concept is designed to be just that - an approach that encompasses every aspect of how a woman looks. Total Woman offers total professionalism, total expertise, total service, and total treatment.

Treatment — Total Woman-style — is very special and very different. From the minute a woman walks into the elegant decor of this beauty hideaway, Dorothy and her dedicated staff are waiting to provide an atmosphere that blends old-world service with new-world skill. Each client is given free consultation on her particular beauty problems; the advice handed out lays the foundation of a planned beauty treatment for years to come.

The skin care products used in the Beauty Treatment Center are equally special. Dorothy commissioned a leading U.S. cosmetics laboratory to create the exclusive Total Woman line, which is available solely at the Total Woman Center.

Dorothy has gone on record as saying that her aim with Total Woman is to help Israeli women to become familiar with a new standard in total beauty care. The extensive range of services offered at the center — whether in a total all-day package — or in individual treatments when dictates of time or budget do not allow — together provide a woman with the opportunity to attend to every last detail of her looks:

Skin care: The latest techniques, administered in conjunction with the Total Perfection line of treatment creams and lotions.
Therapeutic massage: Expert masseuses ease away all those knots of nervous tension.
Hairdressing: Innovative haute coiffure by an internationally renowned hairdresser.
Nail building: New techniques to combat nail-biting and brittle nails.
Make-up: Cosmeticians and make-up experts advise and administer the very best and latest preparations.
Manicure and medical pedicure.

Come in to Total Woman at Dizengoff Center, Tel Aviv, Tel. 282917 and let Dorothy introduce you to the world of total beauty.

Australian Settlers — Sharon Area

Come and Celebrate

"AUSTRALIAN DAY THE AUSSIE WAY"
Free Grog and Tucker

at: The Eppels
20 Bavli Street
Tel Aviv

on: Saturday
January 26
from: 7.30 p.m.

Bring your Mates
Let us know how many — Phone Victor, Adele — 452337, Yigal — 285244.
Donation to ANZ: IL50 per person

SPECIAL RECITAL

with

DANIEL BARENBOIM — PIANO
under the patronage of Mrs. Aliza Begin

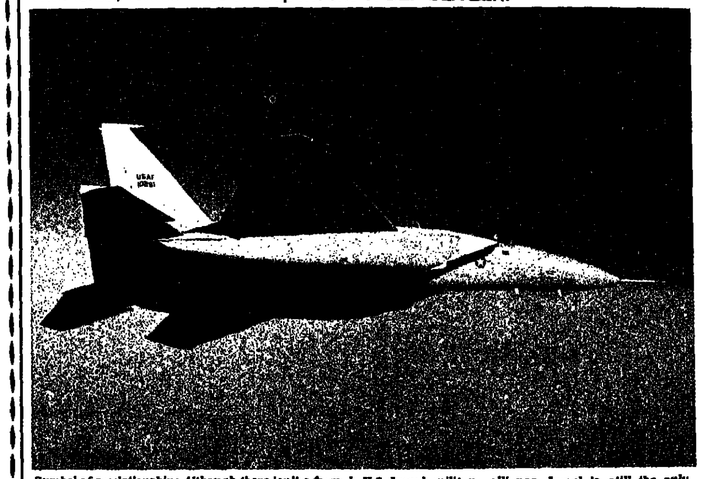
Thursday, Jan. 24, 1980 at 8.30 p.m.
at the Jerusalem Theatre

All proceeds to the Multiple Sclerosis Fund

Tickets: At the Theatre's box office (02-667167) and agencies, Cahana, Ben Naim, Cartis-On and Union (Tel Aviv).

Reluctant ally

Developments in Iran and Afghanistan may help to overcome Washington's fear of Arab reactions to a formal U.S. relationship with Israel, writes Post correspondent WOLF BLITZER.



Symbol of a relationship: Although there isn't a formal U.S.-Israel military alliance, Israel is still the only foreign country to have taken delivery of the F-15 fighter.

WHAT ROLE does Israel play in the Carter administration's strategy to try to counter the latest Soviet inroads in the Middle East?

Interviews in recent days with officials at the White House, the State Department and the Pentagon indicate that Israel does indeed have a special role to play; but it's not the one most Israeli leaders and politicians would like to hear about.

Despite the signing of the peace treaty with Egypt, Israel is still not perceived by top U.S. officials as capable of contributing militarily or strategically to improving America's standing in the region. Politically, the costs for the U.S. would be too high. The assessment here in Washington remains that most of the Arab and Moslem world would simply not stand for such U.S.-Israeli cooperation, if it were publicly acknowledged.

When asked what Israel can do to be of assistance, most U.S. officials respond quickly with a variation of the same answer — successfully implement the Israeli-Egyptian peace treaty, meet the May "target date" for concluding the Palestinian autonomy negotiations, and encourage the West Bank and Gaza Palestinians to participate in elections for the proposed self-governing authority.

In other words, the Americans want Israel to make additional concessions in the peace negotiations. They believe that this would help to stabilize the region, although no one here believes that an agreement on Palestinian autonomy would resolve all America's other headaches in the region.

U.S. OFFICIALS may now be preoccupied with the Soviet invasion of Afghanistan, the continuing stalemate over the hostages in Teheran and the recently publicized disturbances in Saudi Arabia; but they have by no means forgotten about the autonomy negotiations.

These talks remain a major concern. As U.S. Special Middle East Ambassador Sol Linowitz said in an interview with *The Jerusalem Post:* "President Carter believes that there is nothing of higher priority in our entire foreign policy spectrum than trying to deal effectively with these talks."

What the administration fears most is that a failure in the autonomy negotiations or a serious snag in the implementation of the peace treaty would merely serve the interests of those opposed to America and the peace process, namely, the Soviet Union and the Arab rejectionist states. "It would play into their hands," one U.S. official said. A failure would further erode U.S. credibility and prestige, given Washington's heavy investment in the overall effort.

Thus, Israeli leaders may be willing to demonstrate Israel's value to the U.S. by offering permanent air and naval bases, but U.S. officials, for the moment, are not all that interested. They are much more anxious for Israeli concessions in the peace talks.

That will probably be the major thrust of the message Ambassador Linowitz will bring with him to Jerusalem next week, during his second round of autonomy negotiations since replacing Robert Strauss last month.

What Linowitz and other U.S. officials are hoping is that Prime Minister Menahem Begin and his cabinet will accept this approach as the most important lesson learned from the events in Iran and Afghanistan. "If Israel wants to help us," an American source said, "it can do so by making a deal on autonomy."

THERE HAVE BEEN many changes in the Middle East and in the U.S. relationship with Israel and the Arab states since the late 1940s and early 1950s, when President Harry Truman first sought to contain the spread of Communism. But apparently not enough has changed in the Arab-Israeli conflict to heighten appreciation of Israel's ability to contribute to the effort.

For the same reasons that the U.S. scorned Israel's proposals at that period to join the Western Alliance formally in the fight against the Soviet Union, the State Department is reluctant to accept Israel's offers today. "It's just not worth the cost," said one official.

But he was not the only one to acknowledge that the climate has improved somewhat during the past 30 years. The situation under Carter is not exactly the same as it was under Truman, especially because Israel has already signed a peace treaty with the most important Arab country. That automatically has made U.S. officials more willing to accept Israel as a strategic partner in the region — although it has not yet convinced them to go as far as Israel might like.

YET HAVING SAID this, the situation should not be perceived as entirely gloomy from Israel's point of view. Most U.S. officials took pains to say that the U.S. partnership with Israel would indeed be greatly strengthened — "matured to fruition," was how one put it — following a comprehensive settlement that included a deal on the Palestinian-related aspects of the Arab-Israeli problem. A formal or more public U.S. alliance with Israel would then become more palatable.

The climate here in Washington, according to these officials, would then enable the U.S. administration and Congress to enter into some sort of formal treaty arrangement with Israel, if Jerusalem desired one. It would certainly make U.S. acceptance of the concept of permanent military bases in Israel more agreeable, especially if parallel steps were undertaken with Egypt and other pro-U.S. Arab states ready to come to an accommodation with Israel.

But in advance of further progress in the peace negotiations, officials said, such dramatic developments in expanding the U.S.-Israeli relationship on a public level appear to remain out of the question.

It is important for Israel and its supporters abroad to appreciate these fundamental foreign policy assumptions that motivate most U.S. officials. At the same time, however, it is equally crucial that they understand that, on another level, the U.S.-Israeli relationship has been evolving constantly — mostly for the better.

Behind the scenes, the U.S.-Israeli military relationship is today more intimate than ever before. In certain areas, it is even closer than the ties between Washington and some of the NATO allies. Certainly, from the standpoint of possibly losing valuable information to the Soviets, Israel is trusted more than some members of NATO.

Israel is still the only foreign country that has taken delivery of the F-15 air superiority fighter. When it comes to sharing the latest knowhow in weapons technology, no foreign country — with the possible exception of Britain — receives better treatment at the Pentagon than Israel.

In intelligence gathering and analysis, the U.S. and Israel keep very few secrets from each other. "Anything we need to know," one Israeli official said, "we ask the Americans, and they almost always tell us."

It is in these military-related areas that there has been most progress in U.S.-Israeli relations over the past 30 years. When the Truman Doctrine of "containment" was enunciated, these relationships simply did not exist.

Some of the recently-released State Department documents of the era demonstrate that U.S. officials were then still worried about "leftists" working with David Ben-Gurion. Israel did not receive any U.S. military assistance until the 1960s, and it was only after the Six Day War and the subsequent French arms embargo that the U.S.-Israeli relationship really began to bud.

ARAB HOSTILITY towards Israel during its first two decades largely prevented Washington from developing these military ties with Israel. Slowly but surely, however, these fears of Arab anger eased during the third decade as the military relationship matured.

America's friends in the Arab world, including Saudi Arabia, have come to accept massive U.S. arms supplies to Israel as a fact of life, and that represents a major change of the past 30 years. The Arabs no longer complain to Washington all that much about U.S. economic and military aid to Israel. They've come to live with it.

Similarly, public U.S. declarations to Israel have warmed up considerably during these years, despite concern about Arab anger. Statements of strong support for the "special" U.S.-Israeli relationship can be made today by senior U.S. officials without worrying too much about the Arab response.

To long-time observers of the U.S.-Israeli scene who remember "the old days," these developments represent real progress.

"I remember when Ben-Gurion used to have to come up with all sorts of excuses — UJA meetings, doctorates from universities, etc. — to try to wrangle a meeting with the president," one such observer commented. "Now, Weizman comes to Washington and everyone takes it for granted he will see the president. Begin has been to the White House more during the past two years than Ben-Gurion in 10 years. It's all in the open — a whole new ballgame."

IT'S WITH THIS as background that the current reluctance of the U.S. to accept Israel's offers of military cooperation should be viewed. If the past can be used as a guide for predicting the future, it probably will not be long before Washington is prepared to risk upsetting the Arabs by, for instance, establishing a permanent base in Israel, or bringing Israel into some sort of formal relationship with the U.S.

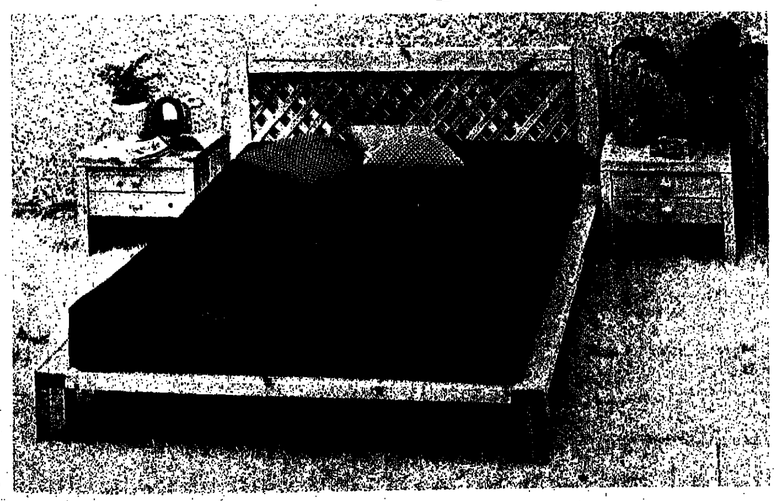
Right now, the assessment among government circles here in Washington is that the time is not yet ripe to make that move. But events in the region are moving rapidly and things could change.

An indication that perceptions are changing here was contained in former Texas governor John Connally's controversial Middle East policy statement. He was not afraid to talk about including Israel, Egypt and other pro-American Arab states in a new, expanded NATO-type alliance. Others are talking in similar fashion about a new strategic axis in the region, although the Carter administration is still shying away from such a sharp departure from the traditional U.S. approach.

This reporter would not be surprised, however, to see something along these lines materialize, perhaps even before an agreement is reached on Palestinian autonomy. The Carter administration, especially during an election year, might be willing to risk further upsetting the Arabs. That's been the pattern of the past 30 years, and the Arabs have eventually come to accommodate themselves to it. □

28 BIBA BEDS STILL AT 1979 PRICES

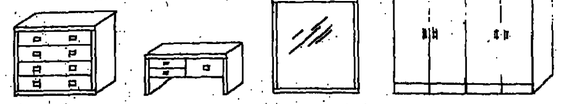
IL. 10,400.-



ONLY DANISH ARE ABLE TO PRODUCE A BED WITH THE DESIGN DETAIL AND BEAUTY OF BIBA AT SUCH A MODERATE PRICE. PRODUCED IN SOLID PINE, SUPERBLY FINISHED, VERY STABLE, WITH POSSIBLITY OF FITTING A NORMAL DOUBLE 140 -190 OR A QUEEN SIZE MATTRESS 158 -198 cm. THE BIBA BEDROOM RANGE INCLUDES:

NIGHT TABLES WITH 2 DRAWERS IL. 3,620.-
WARDROBE FULLY FITTED 242 cm HIGH 150 cm WIDE IL. 22,900.-
WARDROBE FULLY FITTED 242 cm HIGH 200 cm WIDE IL. 27,820.-
WARDROBE FULLY FITTED 242 cm HIGH 250 cm WIDE IL. 33,060.-
LARGE CHEST OF 4 DRAWERS IL. 9,730.-
DRESSING TABLE IL. 6,520.-
MIRROR WITH SOLID PINE FRAME IL. 3,620.-
DOUBLE BED IL. 10,400.-

ALL THE PRICES INCL. V.A.T.
IMMEDIATE DELIVERY FROM STOCK



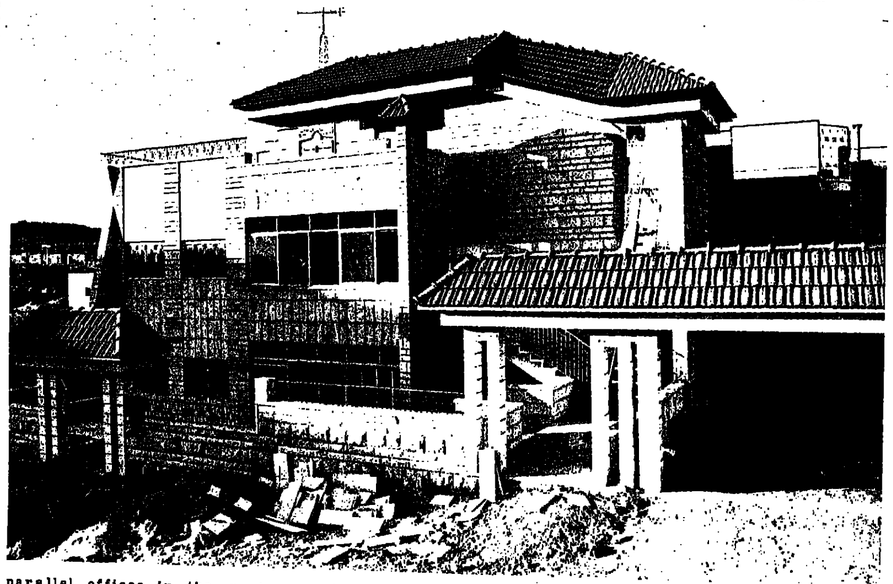
IL. 9,730.- IL. 6,520.- IL. 3,620.- IL. 27,820.-

DANISH

RAMAT GAN: 104, JABOTINSKY RD.
JERUSALEM: HASOREG ST. OPP. BANK OF ISRAEL
HAIFA: 53, HOREV ST. AHUZA.
BE'ER SHEVA: 124, HECHALUTS ST.

More than homes

The building fever that is sweeping Judea and Samaria is certainly a response to a chronic housing shortage in the area. But while there is little evidence of a 'guiding hand' behind it, the construction boom undoubtedly has political implications, writes The post's IAN BLACK.



DRIVE NORTH, south or east out of Jerusalem any morning and watch the West Bank grow. See the houses, red-roofed, spacious, ornate, topped with mini-Eiffel Towers for TV antennae, or simpler, practical structures, rise daily under wooden scaffolding, lining narrow alleyways in villages, filling the empty lots in towns.

You can see them everywhere: in Abu Dis, Azariya, Kalandia on the periphery of the capital; in the fiercely Moslem Hebron hills, and the Christian triangle that centres on Bethlehem; in vast, sprawling Nablus, the crucible of Palestinian nationalism; in semi-tropical Jericho and in Jenin, Bir Zeit and Tulkarm.

Building fever grips the area, expressing itself extravagantly throughout the land. For Israeli officials it represents the prosperity their rule has brought. Many Arabs, wary of admitting the possibility of progress under occupation, shy away from the subject.

Myths have grown up as fast as the houses themselves. The often careless and sensational media have played their part, headlining unsubstantiated tales of a "hidden hand" — a PLO that builds as well as destroys, attempting to preserve the Arab character of the West Bank, and especially East Jerusalem.

Jewish settlers — interested parties in the game — vent their anger and frustration. "They're throttling us, closing us in," say residents of Kiryat Arba, pointing at new Arab housing on surrounding hills.

BRICKS AND MORTAR are controversial subjects in the West Bank. Their abundance creates an impression which, like all impressions, is not necessarily an accurate representation of a more complex reality. For many, one might say, it is a case of "Don't confuse me with facts, my mind is made up."

IT IS NOT inapposite to recall the reply given by a Moslem Kadi to an inquiry as to the numbers and commerce of his people.

"What you ask me is both difficult and useless. I have neither counted the houses nor inquired into the number of the inhabitants. And as to what one person loads onto his mules, and the other stores away in the bottom of his ship, that is no business of mine."

Facts and figures, it is true, tell little of the mind of the people, but in an area of conflict, of myth compounded by prejudice, they are indispensable.

There is a lot of building going on in the West Bank. In 1972, according to the official figures, 182,000 sq.m. of private buildings were completed. In 1977 the figure was 616,000 sq.m. And in the first three months of 1978, building starts showed a significant increase over the same period of the previous year.

In 1977 25,000 rooms for domestic use were built. Last year the figure was 32,350. Between 1972 and 1978, a total of 175,500 rooms were built in a proportion of roughly three to one in favour of towns against villages.

SHLOMO AMAR, the head of the civilian administration's Interior Ministry department (all Israeli ministries have parallel offices in the territories), believes that the pace of private building in the West Bank is "unnatural."

He concedes that there are a number of objective factors encouraging such construction: considerably lower building costs than in Israel (some estimates put the difference at as much as one third); a willingness to mobilize the whole *hamula* for do-it-yourself operations; lack of professional planning; the ready availability of land; and the saving habits of the extended Arab family.

The people of the West Bank, says Amar, are acting at the bidding of the old Arabic proverb: "Stretch your legs the length of your mattress." You can see this a little more than a stone's throw away from his office in the military government's Beit El headquarters: where the Ramallah-Nablus road curves past the Jalazun refugee camp, four new houses, modest, flat-roofed structures of white concrete blocks, are rising on the hillside.

Further south, opposite the entrance to the nearby army base, a cluster of villas mushrooms on the flank of a low hill. These are resplendent with angled, red-tiled roofs, imposing porticos, double wooden doors, finely-wrought iron railings. Nearer the road, a single rectangular block includes two unfinished shops — a typical feature in such locations.

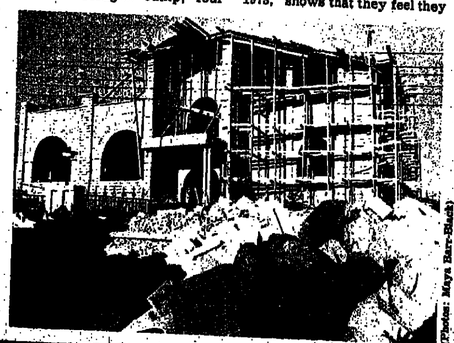
All this — which is duplicated in a hundred different places all over the West Bank — reflects, Amar believes, the need for a sense of security. People want normality, he insists, and building is the ultimate expression of this desire. Political aspirations are irrelevant, and construction activity, especially marked since 1978, "shows that they feel they have a stake in whatever is to come."

DR. BAKR ABU KISHEK, a professor of economics at Bir Zeit University, puts the matter in a very different perspective. An Israeli by nationality, he crossed the Green Line four years ago and settled in Ramallah. He now heads the research centre in the institution that many see as the foremost intellectual bastion of Palestinian consciousness in the administered territories. A former employee of the Ministry of Agriculture, he specializes in the West Bank's housing problems and has recently completed an extensive survey of the subject commissioned by the area's Engineers Union.

The "bottom line" of his findings is that Judea, Samaria, the Gaza Strip and East Jerusalem are chronically short of private accommodation. In 1975, 52 per cent of the population of the West Bank were living three or more people to a room (as against 55 per cent in 1967). In Israel only 4.3 per cent of the population lived in such overcrowded conditions that year (10 per cent in 1967). Thus there has, he says, been "a very slight improvement."

The improvement shows in other indices, but the gulf still yawns. In 1967, 41 per cent of private homes in the West Bank were without inside lavatories as against Israel's 5 per cent. By 1974, 36 per cent of West Bankers were still without this most basic of domestic needs, while on this side of the Green Line the figure had gone down to a mere 3 per cent.

To maintain today's average of 3.03 people per room (allowing for a steady rate of family formation, deterioration of existing accommodation and emigration), the West Bank will need some 34,000 new rooms this year. If the emigration rate drops — a factor taken into account in all Abu Kishek's projections — then even more private housing will be needed.

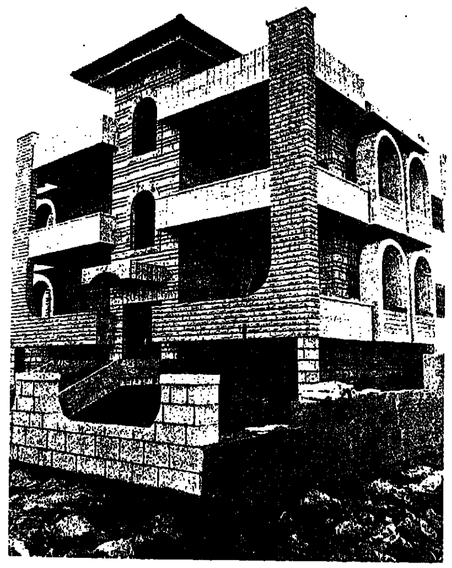


(Photos: Moya Barr-Black)

IT IS ESTIMATED that it will require 16m. dinars (about IL180m.) this year just to maintain that figure of 3.03 per room — a statistic well below the poverty line by world housing standards. In human terms, the shortage of the necessary cash and the accommodation it can buy means lack of privacy, stifling overcrowding and the complete absence of what Virginia Woolf, in a socially remote but psychologically related context, raised to a semi-philosophical level in *A Room of One's Own*.

And, if that is too abstract, the overcrowding also explains why, on summer afternoons all over the West Bank, you can see teenagers walking along lanes, sitting on stone walls, and oblivious to heat, sheep or the hooting of passing cars, poring over schoolbooks: they are doing their homework in the only place they can find peace and quiet — and space — to study.

In order to bring the overcrowding down to an "acceptable" level — an average of two people per room (reached by Israel as far back as 1967) — the West Bank would need 63m. dinars (IL700m.) by next year; and keeping up the growth rate until 1990 would require 100m. dinars (IL1.1b.). Last year's Baghdad summit conference, which emitted much sound and fury about hard-cash support for the "steadfastness" of the occupied, promised about half that last sum. And only a tiny proportion of it has actually arrived.



The *amwal as-sumoud* (the "steadfastness funds") appear — in this context at least — to exist more in the minds of imaginative journalists than in the pockets of the Palestinians. A senior military government official, who is in close touch with political and economic life in the West Bank, dismisses as "absolute nonsense" claims that the PLO or other interested parties hand out cash or grants for private building.

"What is remarkable," this official says, "is that so much does get done without direct assistance." A private person, he declares emphatically, cannot get a loan from a municipality to build his own home, although institutions can and do receive help.

It is believed, however, that some of the mayors, especially in Nablus and Hebron, both centres of Israeli settlement activity, have encouraged their constituents to build "before it is too late."

Every hint, every intimation of settlement plans makes banner headlines in the East Jerusalem papers. Land is an explosive issue, the most explosive of them all.

ONE WAY that West Bankers can receive help is through housing associations set up for this purpose. Jordan encourages the creation of such bodies, and there are about 40 in existence at present. Some of them, like a highly successful one in Hebron, have already received substantial loans from across the river. But there is a snag.

Members of housing associations who want loans for building have to have an income that originates in Jordan, so that they can show some collateral. This has the inevitable effect of favouring Jordanian government employees (many of whom now work for Israel), who can afford to pay dinar interest rates of between 7 and 9 per cent. The system helps the middle classes, not the poor, whose problems are naturally greater.

Faculty members at Bir Zeit, who are paid in dinars because the university's head office is in Amman, are currently trying to form a cooperative. So are employees of the East Jerusalem Electric Company, which still maintains close ties with Jordan. Abu Kishek believes that the recent proliferation of such bodies is in itself an indicator of the difficulties posed by the housing shortage, but it does little to ease the general situation.

Abu Kishek also believes that private construction activity in the West Bank is financed more by money sent from abroad (a son working in Kuwait, or Saudi Arabia, or remittances from relatives in the U.S.) than by cash accumulated from working inside Israel. But it is difficult to establish a direct relationship between different financial sources and residential building.

It is certainly true, of course, that the plummeting value of the Israeli lira has enhanced the buying power of other currencies, especially the Jordanian dinar. And it is evident that it is the already well-to-do, rather than the thousands of day-labourers who fill textile plants and building sites across the green line, who can afford to invest in red tiles and Eiffel Tower antennae. For the less affluent, says Abu Kishek, the choice is "between eating properly and suffering in cold weather." Many people "have to reduce their consumption level drastically" to save something to build or expand a house.

The West Bank has many problems, and chronic housing shortage is one of the most pressing of them. The current construction activity is a natural response to that shortage. The issue is beyond politics — as much as any human issue can be — but every brick builds a future, every new house increases the stakes.

"Men sooner forget the death of their father than the loss of their inheritance," wrote Niccolo Machiavelli over four centuries ago. The Palestinians in the West Bank are building their inheritance, slowly but surely, with great difficulty, but with certainty that no-one will take it away from them. □

THE BIG EVENT

WALTER CRONKITE 5:15/60 MINUTES 6:15

NFC DIVISIONAL PLAYOFF FINAL
PITTSBURGH vs HOUSTON
SATURDAY, SUNDAY, MONDAY, TUESDAY, /STARTING TIME 7:15

ROSE BOWL
OHIO STATE vs USC
WEDNESDAY, THURSDAY/STARTING TIME 7:15

SUPER BOWL WEEK
Jan. 27, - Feb.1
RESERVATIONS WILL BE ACCEPTED IN ADVANCE
PLEASE MAKE YOUR RESERVATIONS EARLY,
CALL 03-230-024

VIDEO TAPED IN FULL COLOR ON A 72" SCREEN
AT THE
Tel Aviv-Sheraton Hotel
FREE TICKETS AVAILABLE WITH EACH DINNER PURCHASED AT
SAFARI RESTAURANTS: HERZLIYA PITU'ACH / KIKAR ATARIM
& CANTON HOUSE CHINESE RESTAURANT IN SAVYON

TOUR VA'ALEH
W.Z.O. Aliyah and Absorption Dept.

SOUTH AFRICAN ZIONIST FEDERATION
Israel Office

INVITE SOUTH AFRICAN VISITORS

to join a trip to Karmiel and the Kiryat Yam Absorption Centre

Wednesday, January 23, 1980

to meet with new settlers and communal leaders.
Bus departs at 8. a.m. from corner of Ibn Gvirol Street and Sderot Hamelech David (opposite Kikar Malchei Yisrael)

The trip is free but ADVANCE REGISTRATION is required.

For registration, contact: MYRA — South Africa Zionist Federation — 5 Druyanov Street — Tel Aviv — Tel. 290131

Z.O.A. HOUSE

INSTITUTE OF ISRAEL STUDIES
On Thursdays, at 8 p.m.

ISRAEL AND THE MEDIA

Date	Topic	Lecturer
24.1.80	The Relationship between Media and Culture	Dr. Yariv Ben-Eliezer, Tel Aviv University
7.2.80	The Broadcasting Authority	Mr. Ari Avner, Counsellor to the Director-General of the Broadcasting Authority
21.2.80	The Press and Politics in Israel	Mr. Ari Rath Editor, The Jerusalem Post
6.3.80	Covering the Israeli Scene for Foreign Media	Mr. Theodore Levite, "Daily Mirror" and "Evening Standard" Correspondent
20.3.80	Security and the Press	Dr. Dina Goren Tel Aviv University

Fee for the whole series: IL200; for individual lectures: IL50
Tickets at Z.O.A. House, 1 Daniel Frisch St., Tel Aviv.

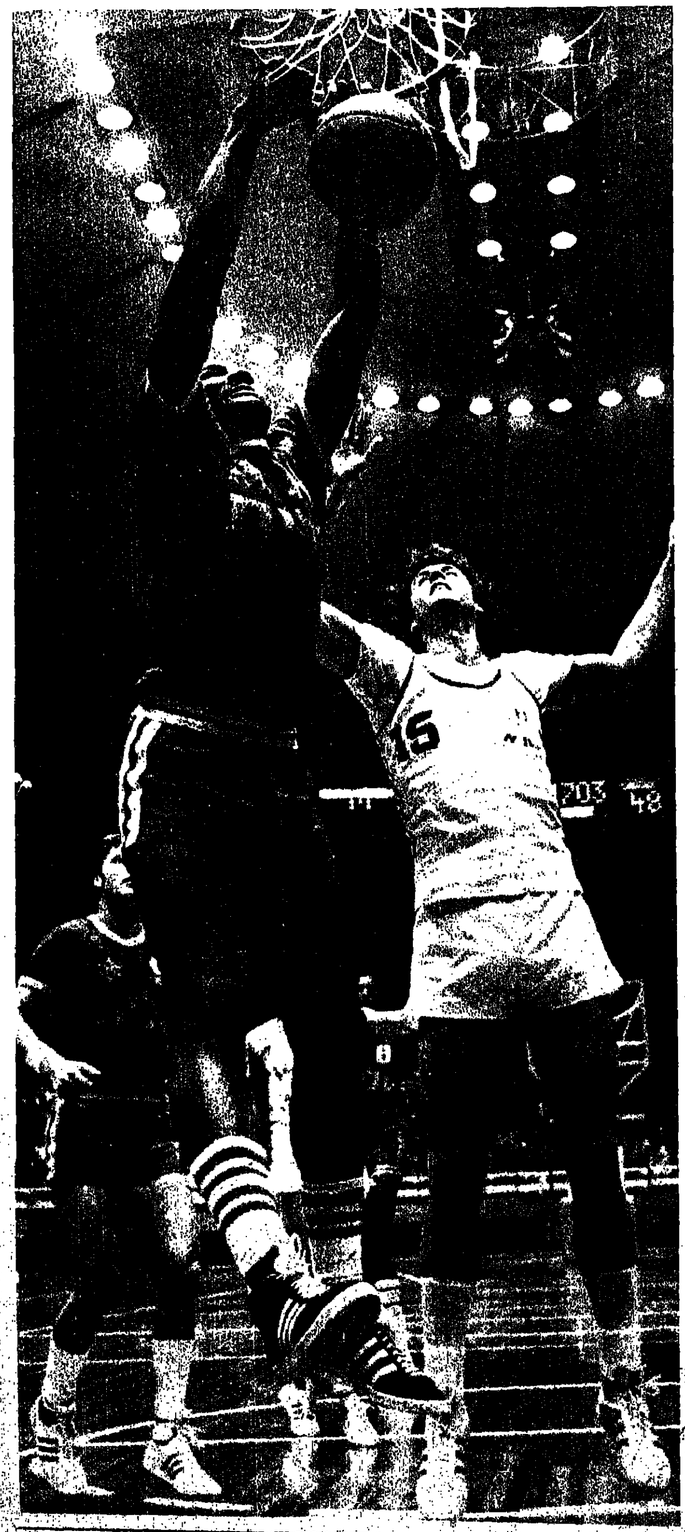
ACI

To all former
Washington D.C. area, Northern Virginian and Southern Maryland Olim

The first National Reunion of Olim and residents in Israel from the Washington D.C. Area, Northern Virginia and Southern Maryland will be held on Thursday, February 14, at 6.00 p.m. in the AACI Moadon, 28 Shmuel Hanatziv St., Netanya. There will be a Buffet Supper, and reservations MUST be made to permit proper planning. There will be a charge of IL100.- per person.

For further information, call or write AACI at the above address.

Tel. 053-30850. (Sleeping accommodations can be provided for those who need them).



Tel Aviv Maccabi is one of the favourites to win the European Cup, is tied for first place in the National Basketball League, and is a finalist in the State Cup. But there's special pressure on coach Ralph Klein and his players this year, writes The Jerusalem Post's HARRY WALL.

The team to beat

THE COACH of the Maccabi Tel Aviv basketball team paces nervously on the hardwood floor of Yad Eliahu stadium while his players scrimmage one rainy afternoon. Even though his plays are executed with clock-like precision and all the athletes are fit (with the exception of Aulcie Perry, who is nursing a sore throat), Ralph Klein looks worried.

He clenches his fists, bellows instructions in a hoarse voice, and occasionally mutters comments that only he can hear. Maybe it's his melancholy eyes that make him seem more concerned than he really is. But even when his team was making pasta out of the Italian champions Sinudyne Bologna last week (a 100-73 rout), the coach barely let up.

Winning is doubly important for Maccabi this year. Not that they're doing badly, with a 2-1 record in the European Cup semifinals (before Thursday's game against Real Madrid) and 11-1 in the National League. But Maccabi is no better than neck-and-neck with two other league contenders, the Hapoels of Tel Aviv and Ramat Gan.

But this year, there is pressure. It's the first time in a decade that Maccabi isn't a walkover winner in the Israel National League, which is its ticket of admission to the European Cup — unless Maccabi itself wins the cup.

And Klein feels the heat.

"It's too early to say if we can win the European championship," he says. "If we play well, especially on the road, then we have a good chance." Clearly preferring the underdog role, Klein denies Maccabi is the team to beat. "Sarajevo is just as good," he says. But the ring of conviction is absent.

Klein has been with Maccabi for five years. He knows his team better than anyone and realizes its full potential. His squad has the depth and experience, not to mention the talent, of a championship team. It's got the balance of speed and height, using both effectively in its devastating fast break.

This year, Maccabi is playing a more controlled offence, executing the fundamentals with crisp passing to take the good shot. Even when much-publicized star Mickey Berkowitz isn't having a good night, there are men who can take up the slack. Aulcie Perry can be dominating force at both ends of the court, Jim Boatwright and Lou Silver play sound defence and can take up the scoring slack. And the recent addition of Earl Williams, a veteran of the National Basketball Association pro league, provides awesome power under the backboards.

"WE NEED some luck and more consistency," says Klein, discussing his team's prospects of winning the European trophy. "But we are definitely on the right track."

What put his team on that track, the coach says, was the motivation and team spirit of his players, the successful blend of Americans and Israelis, and the stadium-shattering support the fans provide for the home-town favourite.

All that is true. But he left something out: money and organization. The Maccabi payroll, while not up to American standards, is definitely big-time in Israel and Europe. And nobody is calling upon Maccabi to join the rest of the country in belt-tightening measures. Players like Williams and Perry reportedly net over $35,000 a year — which could, with escalated bonuses for reaching the European finals, extend to $60,000. Then there are the fringe benefits. Cars, apartments, round-trip tickets to the U.S., etc.

The Maccabi organization is regarded as the strongest in the country. Its network of scouts and agents, here and abroad, provides the team with more talent than it can sometimes absorb. With its press and political connections, it knows how to run a box-office. The main source of revenue is generated by filling up the stadium with 10,000 fans per game. At about IL800 a ticket, that works out to around IL24 million a year, just for the European cup. If Maccabi doesn't win a national or European title, it will be out of the running for the cup next year. It would mean, at least for a season, that the team would not be a European contender, that television exposure would shrink; that the stadium would not fill up, that foreign players would be harder to recruit, and that the deafening MAC-CA-BI cheers would turn to boos. It's enough to make any coach worry a little.

"That would be the first crack in the Maccabi dynasty," says one veteran observer of the sport.

WITH THE acquisition this year of Earl Williams, Maccabi signalled it was ready for big business. The 2.03 m., 106-kg. forward provides the squad with the muscle it needs under the boards. "Rebounding is my thing," says the 28-year-old American who led all collegiate players in that department in 1974.

After Winston-Salem College he went to the Phoenix Suns as a third round draft pick. Williams then moved around the NBA playing for the Detroit Pistons, the New Jersey Nets, and the Boston Celtics.

He was recruited in October by Maccabi from the training camp of the San Diego team. "It got to a point where I got tired of playing in the NBA," he explains. Williams had seen Maccabi in 1976, when he interrupted his NBA career to play for Stockholm, a team which he took to their first finals in the European Cup.

"I saw the enthusiasm in Israel and knew that if I would play overseas again it would be for Maccabi." He passed up far more lucrative offers in Italy to play for the Tel Aviv squad. "I really got caught up in the spirit here," he says, adding that he hopes to play out his career in Tel Aviv.

Williams, averaging 16 points per game, has had difficulty making the transition from the NBA to the European circuit. "The major difference is the officiating," says the brawny, "physical" performer who feels he is unfairly singled out for fouls. "They [the officials] just don't understand that basketball is a *contact* game."

He also complains that, because of his size and reputation, the officials overlook opposing players roughing him up. "They beat and beat and beat me. They think I am supposed to take it."

The big forward thinks that Maccabi has what it takes to win the European title. "Player for player we are the best team in the league," says the man who considers himself the best in Europe. But he rejects the notion that he will carry Maccabi to a European Cup victory. "No one player wins a game. It takes at least eight good men to do that."

The journeyman performer says he does not miss playing in the NBA. "Basketball is a business. But Maccabi is like a family."

THE MEMBER of the family Williams is closest to is Aulcie Perry, who also feels the heat. But then so would anyone 2.06 m. tall, considering the way hot air rises. The 29-year old centre, who played for the ABA Virginia Squires and the New York Knicks and is now in his fourth season with Maccabi, thinks that this is the team's year. "We've got a much stronger squad than we ever had," Perry maintains. "It took a while for this team to jell, particularly getting used to Earl [Williams] and Earl [getting used] to us. It just depends how bad we want it."

Perry admits that consistency has been the main problem for Maccabi. He believes it was the build-up of pressure and publicity that turned the recent game against Tel Aviv Hapoel into an explosive conflict marred by racial epithets, with Perry and Williams doing some dental work on Hapoel's Shmuel Nahmias after the game. That outburst of violence cost the two Maccabi players a five-game suspension each (reduced from 10). "After that incident, I have learned to restrain myself more than before," says the towering centre from Newark, N.J.

Perry feels that the 10-game suspension was unfair, that he was set up as an example. "After all I've done for the game here, playing my heart out for the country, becoming Jewish, I don't think I deserved such treatment.

"Don't mix sports and politics," warns the Maccabi star, noting that this problem arises when basketball becomes big business. "I was disappointed in American pro ball for that reason. I thought I wasn't getting the chance that I earned."

That was when Aulcie decided to get out and play in Israel. He hasn't looked back.

"I was on my way to Spain and a lousy team, when the Maccabi offer came. I'm happy here. Everything is a plus for me, where before [in America] it was a minus."

Perry remains a little worried about his future, off-court that is. "At the age of 35, most people are at the peak of their careers. I'm going to have to begin again," he laments, adding that he would like to go into business when his playing days are over. His main problem in Israel is not knowing Hebrew. However, this doesn't seem to bother his fans and local groupies who fawn over him.

Perry has been one of the key factors in turning Maccabi from a basketball team into a national institution. "Football was the big sport when I came to Israel. Now it's basketball," he says with a smile. "Some people say that the mood in Israel on Friday is determined by how Maccabi did on Thursday night."

IT WAS THE Friday after Maccabi drubbed Sinudyne Bologna when I met Lou Silver and Shmuel Zisman at the Drugstore on Dizengoff. The mood was definitely upbeat with people casting knowing smiles at our table.

Neither athlete fits into the jock stereotype. Both are studying law at Tel Aviv University. Silver, a Harvard graduate, and Zisman, a playmaker, are regarded as intelligent students of the game.

Silver is an American Jew who came to Israel to play basketball, and found other things to keep him here. In 1975 the former All-Ivy League forward was trying out for the New York Nets as a back-up for the famous Dr. J., a position that didn't hold much opportunity.

"I got a call from a Maccabi agent in Chicago, asking if I would be interested in playing in Israel," he recalled over a milkshake. "I had thought about playing overseas during college, and while I had heard about Maccabi, I was told the money and standards were better in Europe."

Forty-eight hours later Silver was in Israel. That was the year Maccabi won the European championship, thanks in no small part to Silver, considered a good shooter and the smartest passer on the team. "I didn't realize what a crossroad this would be in my life," he said.

A native of Long Island, Silver is married to an Israeli, speaks Hebrew and plans to stay in the country when his playing career is over.

SILVER gave the experience and training of Maccabi as the major reasons for the team's success. "Many of the players have been together for four years. At critical moments in the game, experience will tell." He cited the special, three-day-a-week conditioning programme begun this year under Dr. Alberto Alon, former trainer for the national team. "Physically, we are in top shape," he declared.

He acknowledged that the pressure on the Maccabi players is "huge," and that they must deliver if they are to maintain the fans' support and, in the final analysis, their jobs. "We've reached heights in basketball that no one thought possible a few years ago," said the 2.01 m.-tall veteran. "Now we have to maintain the standards we established."

He continued: "I try not to abuse the status we have attained, and think the public should do the same. Too much attention and emphasis have been placed upon us. I understand the contribution Maccabi has made, but let's not forget that basketball is a sport."

SHMUEL ZISMAN, a 1.8 metre-tall playmaker guard, does not stand out in a crowd. Being somewhat shy, he does not miss the attention. Still, being a Maccabi player makes him a celebrity of sorts. He is 22, sandy-haired and single, and he sometimes gets calls from girls who want to go out with him. "I don't take them seriously," he says.

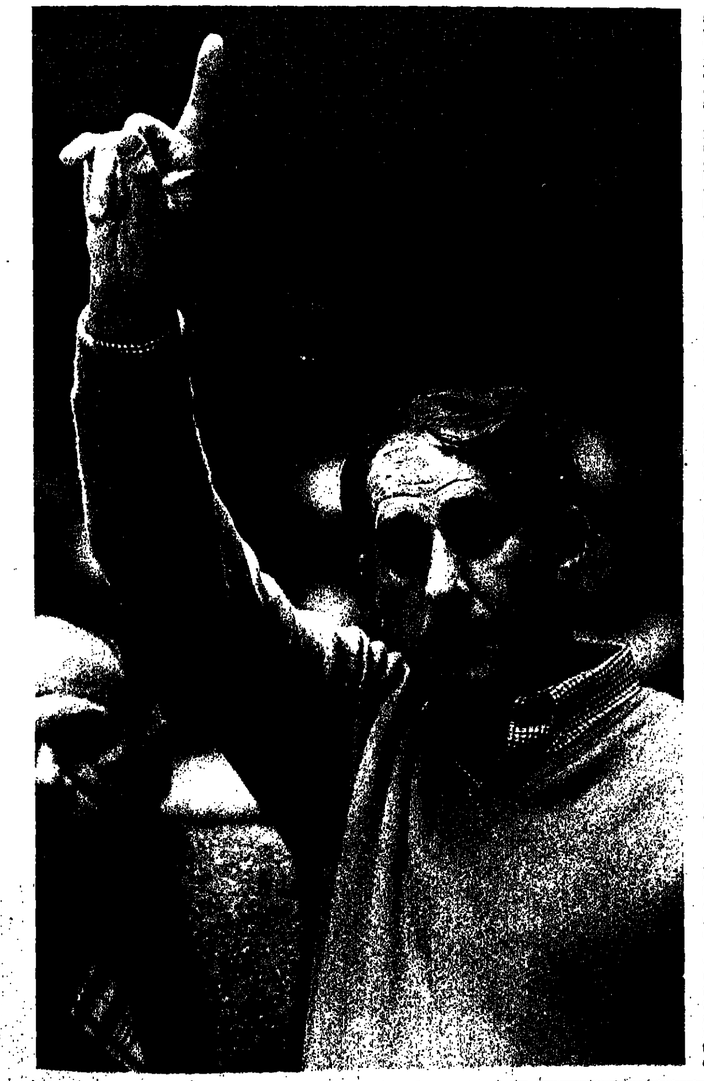
What he does take seriously is being the playmaker of a championship team, even if it's only as a back-up to starter Motti Arouesti.

"I didn't expect to be playing professional basketball. I thought I'd be doing something academic." Zisman is a product of the Israeli youth leagues and reflects the basketball fever that has swept the land. Three years ago he led the national team to the European youth finals in Madrid.

ALTHOUGH Maccabi has been dominating the national league, it is by no means unbeatable. Earlier this season it lost to Ramat Gan Hapoel and barely scraped a victory over Tel Aviv Hapoel, both well-coached teams that make up in motivation and execution what they lack in talent and depth.

If Maccabi hears footsteps, it's because it has put Israel on the basketball map. The championship team must now deal with the pressures of remaining a winner. □

(Below) *Coach Ralph Klein, looking concerned as usual.* (Opposite page) *Earl Williams dunking for Tel Aviv Maccabi against Hapoel Tel Aviv.* (Photos: Uzi Keren)



Collector's items

Jerusalemite Jacob Pins has conjured up a collection of Japanese Art, now on display at the Israel Museum, which is not only a delight but a national asset, writes Post Art Editor MEIR RONNEN.

"The tea kettle suspended from Buddha," an 18th century ink-on-paper work by Hakuin, which combines painting and calligraphy. (Centre) *"Two ladies in pilgrim hats," a pillar print by Utamaro, c.1800.* (Right) *"A Zen master with his pupils," an 18th century brush and ink drawing by Sekkyo.*

THE JACOB PINS Collection of Japanese — and some Chinese — art, much of which is now on show at the Israel Museum, is a remarkable achievement, not only as a source of visual pleasure, but one of immense value to Israeli students of Far Eastern art and culture.

The collection — of paintings, scrolls, screens and woodblock prints — is remarkable not only because it spans the last 500 important years of Japanese art, but also because it was put together by an impecunious Israeli. Pins not only lived in a country where none of these works were available, and where travel has been regarded as a luxury; he had only his modest salary as a teacher of woodcut at the Bezalel School (augmented only by occasional sales of his own work) on which to draw.

Dollar-limited and travel-taxed, and with no formal education in the field, Pins has, for the last 30 years, scoured the bookshops of Europe and galleries of the world and, by foregoing a new pair of shoes or trousers, picked up one work after another. He has now written the splendid catalogue to this show with all the panache and authority of a trained historian; and is the author of the world's only book on *hashira-e*, or Japanese "pillar prints" (it will be published later this year). Learning as he went along, Pins has, more recently, sold off some 150 less interesting items collected earlier, upgrading his present collection of 240 paintings, prints, masks and sculptures, the core of which is now the large group of more recently acquired "pillar" prints.

Pins' collection has always been open to students and visitors. He has now willed the entire collection to the Israel Museum (where some 150 items, nearly all paintings and prints, are on view at the Spertus Gallery). The results of his self-confessed" "mania" have thus assumed the aspect of a national cultural asset, worthy, one would think, of an Israel Prize.

NEVERTHELESS, Pins is the first to point out that by no means all the items in his collection represent the high points of the particular medium or form. He is careful about attributions, if wistful in his remarks on the possible disappearance of a seal from a worn section of a very early (14th century) portrait of Kanzan, painted by a member of the circle of Kao, who was one of the founders of *sumi* (ink-on-paper) painting — the work is clearly not from the hand of the master. Pins is also careful to point out that some wood block prints are by no means first editions.

The fact is that few prints here (and indeed, anywhere else), even the first editions, resemble exactly what they looked like when first printed. The vegetable dye inks are fugitive in light, and the pale tones and delicate colours we admire in some of the pillar and other prints today were once quite different — and much stronger. There are also prints here of slightly imperfect register or condition; and some of the paintings mounted as kakemonos are only part of the original work; some are badly cracked. But then Pins is not one of the millionaire collectors; the very many delights and the rare pieces in his collection were top-drawer finds at bargain-basement prices. Pins, using his nose, also bought at risk, checking sources and colophons later.

The question of attribution in this field is occasionally so vexing that one is perhaps best served by putting the question aside and enjoying a work for itself. For the history of Chinese and Japanese painting is replete with honourable copies which were not intended as forgeries. Aristocrats, bureaucrats, soldiers, scholars and monks all painted pictures or calligraphy as an aid to culture and contemplation; it was their highest expression of culture. They did not always bother to sign their works. They often copied the works of professionals and predecessors, or "reworked" themes of earlier periods. Some of these "amateurs" were as good, or better, than the professionals.

Where the woodprints are concerned, matters are further complicated by the fact that apprentices or followers of *ukiyo-e* woodblock masters not only worked in the master's style but signed these works with his name. Publishers also had new blocks cut from old works and printed them in different tonal balances and colours. Pins has, for instance, two totally different versions of the same Hiroshige.

No artist has suffered more from restrikes and misnomers than Ando Hiroshige (1797-1858) who closed his career — and the heyday of *ukiyo-e* — as a landscape artist. At least three artists continued to use his name, turning out over-sweet

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

Daniel Barenboim gives a piano recital, in Jerusalem, and conducts the IPO, in Tel Aviv, this week.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

DEATH OF A SALESMAN — The Camerl production of Arthur Miller's play. (Jerusalem Theatre, tomorrow through Wednesday)

THE FALL — By Albert Camus. Translated by Niko Nital. (Pargod, 94 Bezalel, tonight at 9.30)

LET THERE BE BLIGHT — Political satire by Hillel Mittelpunkt and Yehoshua Sobol. (Khan, opposite railway station, Wednesday at 8.30 p.m.)

L.S. DIONYSUS — The title is a combination of LSD and Dionysus, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nital. (Hebrew University, Monday at 9.30 p.m.)

RASHOMON — Khan Theatre production of the play by Okatagawa which was made into a film by Akira Kurosawa. About the murder of a samurai and the rape of his wife; set in 12th century Japan. The story is told in three different versions. (Khan, tomorrow through Tuesday at 8.30 p.m.)

THE SAME THING BUT DIFFERENT — Musical play by the Khan Theatre (Khan, Thursday at 8.30 p.m.)

Tel Aviv

BARS — By Yitzhak Weingarten and Haim Merin; with music by Shlomo Gronich. Haifa Theatre production. (Tzavta, 30 Ibn Gvirol, tomorrow at 8 and 10 p.m.; Sunday, Monday, Tuesday at 8.30 p.m.)

CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 101 Dizengoff, tomorrow at 8 and 9 p.m.)

THE DYBBUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Habimah's Large Hall, Wednesday and Thursday)

THE FALL — (Beit Hoven, Dizengoff, tomorrow at 10 p.m.)

THE JOURNEY — Monodrama based on the autobiographical novel by Maria Poldaah, about a woman, who, after being released from a mental institution, reminisces about her life in the light of her childhood experiences in a concentration camp. (Habimah's Small Hall, tomorrow through Tuesday)

JUDGEMENT — By Barry Collins; translated and directed by Eran Baniel; performed by Gad Kaynar. Monologue of a Russian officer charged with killing and eating his captive comrades. (Jaffa, 7the Third Floor, tonight at 10 tomorrow at 9 p.m.)

LET THERE BE BLIGHT — (Tzavta, tonight at 9.30 and midnight)

L.S. DIONYSUS — (Te'atron Bayit, 26 Zacharlya, Tuesday at 9.30 p.m.)

LUCK, AMULETS, AND THE EVIL EYE — The Yuval Theatre's new play about the beliefs, customs and superstitions of Israel's different communities. (Beit Hehayal, Weizmann and Pinkus, Monday and Thursday at 9 p.m.)

THE SOUL'S AWAKENING — By Hillel Mittelpunkt. Produced by the Haifa Municipal Theatre. (Tzavta, Thursday at 8.30 p.m.)

YENTEL — By Isaac Bashevis Singer. Produced by the Cameri Theatre. (Cameri, Sunday, Monday, Tuesday at 8.30 p.m.; Wednesday at 4.30 and 8.30 p.m.)

Haifa

AGAMEMNON — By Aeschylus. Produced by the Haifa Theatre and the Jerusalem Khan. (Haifa Theatre, 50 Pevsner, Sunday through Wednesday)

BICYCLE FOR A YEAR — Documentary about the Haifa Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also initiated the project. (Haifa Theatre, Thursday)

WINGS — The story of Hanna Senesh in drama and dance. Joint Haifa Municipal Theatre-Batsheva Dance Company production (Haifa Theatre, tomorrow)

Other Towns

BLOOD KNOT — By Athol Fugard. Produced by the Beersheba Theatre. (Beersheba, Thursday)

FAMILY AFFAIR — Produced by the Lilah Theatre. (Revivim, Monday; Kiryat Yam, Nitsan, Wednesday at 9 p.m.)

LUCK, AMULETS AND THE EVIL EYE — (Ofakim, Wednesday at 9 p.m.)

NA'IM — From a story by A.B. Yehoshua. Directed by Nola Chilton (Beit Shean, Wednesday)

THE STORM — By Ostrovsky. Produced by the Beersheba Theatre. (Beersheba, tomorrow)

LE VOIX HUMAINE — By Jean Cocteau. (Beersheba, tomorrow through Wednesday)

WHOSE LIFE IS IT ANYWAY? — Yuval Theatre production. (Rehovot, Wix, tomorrow at 9 p.m.; Dorot, Tuesday at 9 p.m.; Kiryat Ata, Shavit, Wednesday at 8.45 p.m.)

THE WORLD WE LIVE IN — Produced by the Beersheba Theatre, (Beersheba, Sunday through Wednesday)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

ISRAEL BACH SOCIETY — Eli Freud, organ and harpsichord. (International Evangelical Church, 55 Hanevi'im, tomorrow)

BEETHOVEN SONATAS — Uri Pianka, violin; Jonathan Zak, piano. (Israel Museum, tomorrow)

MUSIC, SONG AND DANCE FROM JAPAN — With the Makuya Choir, Musicians and Dancers. (Israel Museum, Thursday)

'OCTOBER EIGHT' — Part of the oratorio by Reinhard Fiender will be performed by Marianne Prager, soprano. (Artists House, 12 Shmuel Hanagid, tomorrow at 11.30 a.m.)

VIDOM TRIO — Works by Mozart, Schumann, Alottin, Brahms. (YMCA, Sunday)

DANIEL BARENBOIM — Piano Recital. All proceeds to Multiple Sclerosis Society of Israel. (Jerusalem Theatre, Thursday)

MORNING CONCERT — Music for flutes and piano. (Tzavta, 38 King George, tomorrow at 11 a.m.)

ADINA HAMBURGER, harp; **MICHAEL HARAN**, cello — Works by Bach, Faure, Duvalois, Natra. (Eery Gallery, 18 King David St., tomorrow at 9 p.m.)

JERUSALEM SYMPHONY ORCHESTRA — Television Concert. Janos Furst, conductor; Mayumi Fukawa, violin, works by Dvorak, Lalo, Bartok. (Binyenei Ha'ooma, Tuesday at 8.15 p.m.)

POLI ASSA, piano; **SHMUEL MAGEN**, cello — Works by Beethoven, Chopin, Debussy, Jongen, Liast. (Beit Belgia, Hebrew University, Givat Ram Campus, Sunday)

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Roberto Benzi, conductor; Jane Rhodes, mezzo-soprano; Jean Dupouy, tenor; The Tel Aviv Philharmonic Choir. Selections from operettas by Jacques Offenbach. (Mann Auditorium, tomorrow and Sunday)

11:11 SERIES — Uri Shoham, flute; David Chen, violin; Hanoch Greenfeld, piano; Danny Goifried, piano. Works by Telemann, Beethoven, Mendelssohn. (Tzavta, 30 Ibn Gvirol, tomorrow at 11 a.m.)

PIANO RECITAL — Arieh Vardi. (Tel Aviv Museum, tomorrow)

RAM TAL, flute; **SARAH YANOVSKY**, piano — Works by Bach, Mozart, Franck, Bloch. (Ramat Hasharon, Yuval Music Association, 51 Uasiskin, tonight)

GABRIEL ROLA, bass — Izy Kastoriano, piano; Urit Zeinker, bass; Ehud Gerlich, bass. Works by Schumann, Chopin, Paganini and others. (Yuval, tomorrow)

LUCY LEVIN, soprano; **RONI MARKS**, piano — Works by Debussy, Pulenc, Faure, Ravel. (Yuval, Tuesday)

ERAD CARMI, flute; **MICHAL TAL**, piano — Works by Schubert, Faure, Hindemith. (Yuval, Wednesday)

ORGAN RECITAL — Valery Maisky plays works by J.S. Bach. Jaffa, Immanuel Church, Beer Hofman St., (tomorrow)

DANIEL BARENBOIM — Conductor and piano soloist plays with the Israel Philharmonic Orchestra. All Mozart programme. (Mann Auditorium, Wednesday)

Haifa

ISRAEL PHILHARMONIC ORCHESTRA — Details as for Tel Aviv. (Auditorium, Tuesday, Wednesday, Thursday)

Other Towns

CAMARETTA QUARTET — Ilan Gronich, violin; Emanuel Gruber, cello; Eli Heifetz, clarinet; Michal Bogoslovsky, piano. (Raanana, Beit Levinstein, tomorrow.

KIBBUTZ CHAMBER ORCHESTRA — David Yoppovitz, conductor. Works by Vivaldi, Mozart. (Ein Harod, Tuesday)

OPERA

THE ISRAEL NATIONAL OPERA — Founder: The late Edis de Philippe. Conductors: George Singer, Alexander Tarski, Arieh Levanon. Chorus conductor: Dr. Hillel Pinkus.

DIE FLEDERMAUS — By Strauss. Stage director: Sam. Odnoposov. Cast: Esther Baumwel, Miriam Laron, Nancy Ohemich, Michael Kahana, Sami Bechar, Mordechai Ben-Shachar, Freddy Peer, Giora Sharon, Moshe Kabilio, Zipora Hochman. (Tel Aviv, tomorrow; Haifa, Auditorium, Monday)

CHILDREN & YOUTH

THE APPLE DUMPLING GANG — Walt Disney film. (Jerusalem, Israel Museum, Sunday, Monday, Wednesday, Thursday at 3.30 p.m.)

THE SOUND OF MUSIC — With Julie Andrews and Christopher Plummer. (Jerusalem, Cinema One, Kiryat Yovel, Tuesday and Thursday at 3.30 p.m.)

KISHKASHTA — Play with music. (Ness Ziona, Tzavta, tomorrow at 11 a.m.; Afula, Kol Ron, Monday at 4 p.m.)

ARVY ON THE ISLAND — Play by the Khan Theatre. (Jerusalem, Khan, today at 3.30; Tel Aviv, Tzavta, Wednesday at 4 p.m.)

ENTERTAINMENT

Jerusalem

THE ART OF ANIMATION — Hollywood Oscar winners from 1932 to the present. Compiled by Tzvika Oren. (Israel Museum, Wednesday at 3.30 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Heinz Bernard and Michael Schneider. In English. (King David Hotel, tomorrow at 9.30 p.m.)

JULIAN CHAGRIN — Mime comedian. (Hilton, tonight at 9. Tickets must be purchased before Shabbat; Pargod, 94 Bezalel, tomorrow at 9.30 p.m.)

MALAMBO — Latin American music. (Tzavta, 38 King George, tomorrow at 9 p.m.)

MATTI CASPI — (Beit Ha'am, 11 Bezalel, tomorrow at 9.30 p.m.)

TEN LITTLE INDIANS — Film directed by Rene Clair. (Tzavta, tonight)

TROUBADOR — Songs and music from around the world: Bruce Yazko, blues; Irit Raphaeli, Israeli folk; Renzo Fanuel, Italian songs; Noel Kollett, American folk, jazz, blues. (Tzavta, Tuesday at 9 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9 p.m.)

YAACOV ROTBLIET — Blues, satirical songs. (Tzavta, Monday at 9 p.m.)

Tel Aviv

THE BOYFRIEND — By Sandy Wilson. (ZOA House, 1 Daniel Frisch, tomorrow and Monday)

MY HEART BELONGS TO BROADWAY — Songs from the musical. (Larommo, Sunday)

SHERATON CAFE VIDEO — Flown in from the U.S.: Walter Cronkite, News: 5.15 p.m.; 60 Minutes, 6.15 p.m.; NFL Game of the Week; 7.15 p.m. daily, except Friday.

THE TREASURY — Comedy written by Shmuel Amid. Directed by Haim Banai. (Bat Dor Theatre, 30 Ibn Gvirol, tonight at 8.30 and 11.45; Beit Hahayal, Weizmann and Pinous, tomorrow and Wednesday at 9 p.m.)

Other Towns

HAGASHASH HAHIVER — (Kiryat Bialik, Savyon, tonight at 10; Ein Harod, Tuesday at 9.15 p.m.)

DANCE

THE ISRAEL BALLET — Serenade (Ballanchine); Graduation Ball (Lichine). (Haifa, Auditorium, tomorrow at 7 p.m.)

For last-minute changes in programmes or times of performances, please contact Box Office.

Jerusalem Cinemas

Commencing Saturday Jan. 19, 1980

CINEMA 1 ONJ'O in Jerusalem Cinema

Buses 18, 10, 24 — Tel.415067

Fri., Jan. 18 at 2.30
THE BOYS FROM BRAZIL

Sat., Jan. 19 at 7, 9.15
THE BOYS FROM BRAZIL

Sun., Jan. 20 at 7, 9.15
SATYRICON

Mon., Jan. 21 at 8.45, 9.15
WHO'S AFRAID OF VIRGINIA WOOLF

Tues., Jan. 22 at 7, 9.15
MOVIE — MOVIE

Wed., Jan. 23 at 7, 9.15
THE FRONT

Thur., Jan. 24 at 7, 9.15
HAROLD AND MAUD

Fri., Jan. 25 at 2.30
RIO BRAVO

EDISON
2nd week
GREAT ESCAPE
★ STEVE MCQUEEN
★ JAMES GARDNER
★ CHARLES BRONSON
Sat. evening 8.30 p.m. only
Weekdays 4, 8

HABIRAH
7th week
MARRIAGE TEL AVIV STYLE
★ TUVIA TZAFIR
★ YOSEF SHILOAH
★ MENAHEM EINI
★ SASSI KESHET
4, 7, 9

ISRAEL MUSEUM
Sun., Mon., Wed., Thurs. at 3.30 p.m.
Walt Disney's
THE APPLE DUMPLING GANG

Tues. 6, 8.30
THE GRADUATE
with:
Dustin Hoffman, Ann Bancroft

KFIR
10th and last week
HAIR
4, 6.45, 9

MITCHELL
2nd week
THE TIN DRUM
Cannes Festival 1979 award film
6.30; 9.15
Tues. also at 4.

ORGIL
4th week
WIFE MISTRESS
★ MARCELLO MASTROIANNI
4, 7, 9

ORION Tel. 222914
2nd week
THE KILLER FISH
★ LEE MAJORS
★ KAREN BLACK
Adults only
4, 7, 9

ORNA Tel. 224733
A splendidly entertaining film
SPIDER MAN STRIKES BACK
★ NICHOLAS HAMMOND
★ DAVID WHITE
4, 7, 9

RON
3rd week
LAST TANGO IN PARIS
★ MARLON BRANDO
4, 7, 9.15

SMALL AUDITORIUM BINYENEI HA'OOMA
4th week
NORMA RAE
6.45, 9

Tel Aviv Cinemas

Commencing Saturday, Jan. 19, 1980

ALLENBY
20th week
THE CHAMP
★ FAYE DUNAWAY
Tonight 9.45, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN-YEHUDA
4th week
THE TIN DRUM
based on the novel by Gunther Grass
3.45, 6.30, 9.15

CHEN
9th and last week
Saturday, 7, 9.30
Weekdays 4.30, 7, 9.30
"No one has ever escaped from Alcatraz...And no one ever will."
Donald Siegel's film
ESCAPE FROM ALCATRAZ
★ CLINT EASTWOOD

CINEMA ONE
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
PAPILLON
★ STEVE MCQUEEN

CINEMA TWO
6th week
Tonight, 10, 12
Saturday, 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
MOMENTS

DEKEL
2nd week
MY HEART BELONGS TO BROADWAY

DRIVE-IN CINEMA
Tonight 10, 12.30
Weekdays 7.30, 9.30
INHERITANCE
Sat., weekdays 5.30
SALTY

ESTHER Tel.225610
2nd week
4.30, 7.15, 9.30
BLAKE EDWARDS'
"10"

GAT
11th week
VOICES
★ AMY IRVING
★ MICHAEL ONTKEAN
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TCHELET Tel. 445950
7th week
Charlie Chaplin's film
THE KID
★ CHARLIE CHAPLIN
★ JACKI COOGAN
Saturday 7.15, 9.30
4.30, 7.15, 9.30

OPHIR Tel.613321
THE PASSAGE
★ ANTHONY QUINN
★ MALCOLM MCDOWELL
4.30, 7.15, 9.30

GORDON
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

STREISAND & REDFORD TOGETHER!
THE WAY WE WERE
★ ROBERT REDFORD
★ BARBRA STREISAND

HOD
Israel Premiere

AUSTAIR MACLEAN'S
BEAR ISLAND
...hell frozen over!
★ LEE MARVIN
★ ROBERT SHAW
★ LINDA EVANS
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LIMOR
4th week
Tonight: 12 midnight only
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

"The Promise"

is to love each other forever...

KATHLEEN QUINSLAN
("I Never Promised You a Rose Garden")
STEPHEN COLLINS

ORLY
2nd week
4.30, 7.15, 9.30
JOURNEY TO THE END OF THE WORLD
Jacques Cousteau's documentary film. "Different view of reality in presenting a magnificent picture of this marvellous world... of the wondrous, peaceful and frequently dangerous continent of Antarctica."
(D. George — Jerusalem Post)

MAXIM
WIFE MISTRESS
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

PARIS
12th week
Tonight 10
Weekdays 7.15, 9.30
THE ROCKY HORROR PICTURE SHOW

PEER
2nd week
4.30, 7.15, 9.30

SURVIVAL RUN

RAMAT AVIV
NEW YORK, NEW YORK
★ LISA MINELLI
★ ROBERT DE NIRO
Tonight 10, 12 midnight
Weekdays 7.15, 9.30
Tues. 4.30, 7.15, 9.30

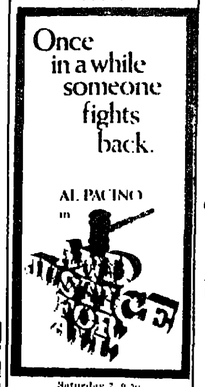
SHAHAFF
10th week
Tonight 9.45, 12 midnight
Sat. 7, 9.30
Weekdays 4.15, 7, 9.30

Let the sun shine in!
HAIR
COLOR FILM
THE FILM
United Artists

STUDIO Tel. 295817
3rd week

Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

MOGRABI
2nd week



Saturday 7, 9.30
Weekdays 4.30, 7, 9.30

TEL AVIV
2nd week
Tonight at 10
Weekdays 4.30, 7.15, 9.30

TEL AVIV MUSEUM
13th week
Saturday 7.15, 9.30
THE MARRIAGE OF MARIA BRAUN
T.A. MUSEUM
French Institute, Tel Aviv
Sun., Mon. 9.30:
L'ARGENT DES AUTRES
English subtitles
with: Catherine Deneuve, J. Trintignant, Claude Brasseur
Thurs. 4.30: POURQUOI PAS
with: Samy Frey, Mario Gonzales, Nicole Jamet

ZAFON
8th week
4.30, 7.15, 9.30
"The most successful independent motion picture ever made."
New York Times

HALLOWEEN
★ DONALD PLEASANCE
★ JAMIE LEE CURTIS

Ramat Gan Cinemas

Commencing Saturday Jan. 19, 1980

ARMON Tel.720706
2nd week
Saturday 7.15, 9.30
Weekdays 4, 7.15, 9.30
WARRIORS

RADAR Tel.732822
5th week
MOMENTS
★ MICHAL BAT-ADAM
★ ASSI DAYAN
7, 9.30

LILY
5th week
WIFE MISTRESS
7, 9.15

OASIS Tel.739393
9th and last week
ESCAPE FROM ALCATRAZ
7, 9.30

ORDEA TEL.721720
DEER HUNTER
7, 9.45

RAMA
WAGES OF FEAR
7.15, 9.30
Mon., Wed. also 4.30

RAMAT GAN
2nd week
HARD CORE
★ GEORGE C. SCOTT
★ PETER BOYLE
7.15, 9.30
Adults only

Holon Cinemas

MIGDAL Tel. 841859
2nd week
BEAR ISLAND
7.15, 9.15

Petah Tikva Cinemas

SHALOM
ROCKY II
Saturday 7, 9.30
Sun., Mon., Wed., Thur. 4.30, 7, 9.15
Tues. 7, 9.15 only

Herzliya Cinemas

DAVID Tel. 924081
STEEL
★ JENNIFER O'NEIL
★ GEORGE KENNEDY
Weekdays 4, 7, 9.15

TIFERET
2nd week
THE CHINA SYNDROME
★ JANE FONDA
7.15, 9.15

Netanya Cinemas

ESTHER
5th week
THE DEER HUNTER
6, 8.30

FRENCH INSTITUTE-TEL AVIV **TEL AVIV MUSEUM**

Recanati Auditorium
25-27 Bd. Shaul Hamelech

FRENCH MOVIE FESTIVAL
JANUARY 20-28, 1980

In attendance: J.-L. and Marie Trintignant, Alain Jessua etc.

L'ARGENT DES AUTRES by C.de Chalonges (English subtitles) Catherine Deneuve, J.L. Trintignant, Claude Brasseur	20.1 21.30 28.1	21.1 21.30 19.15
POURQUOI PAS by Coline Serreau (English subtitles) Samy Frey, Mario Gonzalez, Nicole Jamet	24.1 16.30	28.1 21.30
SERIE NOIRE by Alain Corneau (English subtitles) Patrick Dewaere, Marie Trintignant, Bernard Blier	27.1 21.30	28.1 16.30
MOLIERE by Ariane Mnouchkine (English subtitles) The members of "Théâtre du Soleil" Company.	24.1 19.15	27.1 12.00
ROBERT ET ROBERT by Claude Lelouch (Hebrew subtitles) Charles Denner, Jacques Villeret	21.1 19.15	28.1 19.15
L'AMOUR EN HERBE by Roger Andrieux (Hebrew subtitles) Pascal Meynier, Guilhaine Dubos, Michel Galabru	22.1 14.00	
LES CHIENS by Alain Jessua (Hebrew subtitles) Gérard Depardieu, Victor Lanoux, Nicole Calfan	20.1 19.15	22.1 16.30
LA FEMME QUI PLEURE by Jacques Doillon (in French) Jacques Doillon, Dominique Laffin, Haïdée Politoff	23.1 21.30	27.1 16.30
COURAGE FUYONS by Yves Robert (in French) Catherine Deneuve, Jean Rochefort	21.1 16.30	27.1 19.15
1789 by Ariane Mnouchkine (English subtitles) The members of "Théâtre du Soleil" Company.	27.1 13.00	
LE CENTRE POMPIDOU by Frédéric Rossif LES NOUVEAUX REALISTES by Adrian Maben	23.1 19.15	

Tickets at the T.A. Museum, French Institute, Castel, Hadran, Le'an, Rococo.
Subject to last minute changes.

H. Haski & Son Films
presents
The greatest Indian film of all times!
With: **Amitabh Bachchan, Vinod Khanna, Rekha, Amjad Khan**

National premiere
January 19
Noga Cinema, Jaffa
Sat. night, 8 p.m.
Weekdays 4.30, 8 p.m.

32

32 BEZALEL ST.
TEL. 226498, JERUSALEM
American and Continental Salads. THIS WEEK:

The Salad Bowl
הסלטיה
Open: 12.30 — 3.00 p.m.
6.00 p.m. — 1.00 a.m.
Free wine and salad for lunch

English In English In English In English In English
ZOA HOUSE DRAMA CIRCLE presents
"The Boy Friend"
the musical by Sandy Wilson
ZOA HOUSE 1 Daniel Frisch St., Tel Aviv
January: Sat - 19th, 26th Mon - 21st, 28th
February: Sat - 2nd, 9th 8:30pm
Tickets IL 85.- & IL 60.- at ZOA House, 289341 (after 4 p.m.) and Rococo, 223603
Under the patronage of Mrs. Sallie Lewis, wife of the American Ambassador; Lady Meron, wife of the British Ambassador; and Mrs. Annette Dulzin, wife of the Chairman of the Jewish Agency.
English In English In English In English In English

FILMS IN BRIEF

...AND JUSTICE FOR ALL — Al Pacino as a young, idealistic lawyer fighting the corruption, senility and insanity of the Baltimore courts. The serious points about justice are lost but the film is darned good high comedy.

BEAR ISLAND — Adaptation of Alistair MacLain's novel with Donald Southerland, Vanessa Redgrave, Richard Widmark and Lloyd Bridges. Fantastic scenery in Northern Alaska, but bad acting and a confused script leave the film in the air.

THE BOYS FROM BRAZIL — An excellent thriller based on a modern-day Nazi plot to rebuild the Aryan Race. Dr. Josef Mengele, the infamous Auschwitz doctor, is alive in Paraguay and plans a scheme with his Nazi cohorts that is so terrible yet so believable that the audience responds not only with feelings of suspense but also of horror. Gregory Peck, Laurence Olivier, James Mason and Lilli Palmer make an excellent cast.

THE CHAMP — This second remake of Wallace Beery's classic 1931 MGM film tells the story of a prizefighter who, because of liquor, destroyed his career. The love of his son gives him the strength to make a comeback. Jon Voight, Faye Dunaway and Ricky Shroder star in this shmaltz-filled tear jerker that never wins our sympathy.

THE CHINA SYNDROME — Jane Fonda, Jack Lemmon and Michael Douglass in a first class thriller that also makes a statement warning against the dangers of nuclear power. The film sets the stage for a hair-raising show-down with apocalypse as the potential payoff. Well worth seeing.

DEATH ON THE NILE — Beautiful, but spoiled heiress Linnet Ridgeway is murdered on her honeymoon aboard a luxury liner sailing down the Nile. Whodunnit? Agatha Christie's thriller has been adapted to the screen with a large measure of success due to a bevy of film stars whose many talents help to nurse along the story whenever it begins to lag.

THE DEER HUNTER — Without broaching the question of America's moral right to be in Vietnam, this is an epic war film that tells the story of three steelworking buddies, who are indelibly scarred in the Vietnam war. Winner of five Oscars, this three-hour film should not be missed.

ESCAPE FROM ALCATRAZ — Clint Eastwood in an exciting but unrealistic adventure film. Based on a true episode Eastwood attempts to escape from the toughest prison in America. Acceptable fare.

HAIR — Director Milos Forman has resurrected this 1968 Broadway musical into a highly entertaining, thought provoking cinema piece. Music in splendid Dolby; excellent cast; and a non-maudlin reminiscence of the days of J.F.K.; acid, Haight-Ashbury and freaky looking kids trying to change the world. A reminder of America's lost innocence.

HARDCORE — George C. Scott stars as an agonized father in search of his missing daughter who is now performing in porno movies. Though it is an acceptable drama the film misses its potential for being an extraordinarily powerful statement about American morality today.

INTERIORS — Woody Allen has written and directed his first attempt at straight drama in the cinema. Perhaps because we expect better of Allen the movie falls far short of its mark. Diane Keaton, Marybeth Hurt, Geraldine Page and E.G. Marshall star in this attempt at an intimate view of the lives of the members of a family in stress.

JOURNEY TO THE END OF THE WORLD — In this, the fourteenth of Jacques Yves Cousteau's documentary films about life above and beneath the seas, the oceanographer's ship, Calypso, ventures to the continent of Antarctica. Magnificent displays of the vastness of this little understood continent and the beauty of the life that abounds there make this film a must.

THE KID —Charlie Chaplin's most mature presentation of his characterization of the Tramp, the gentle, vagabond philosopher of the streets who led a meagre existence but always dreamed of a better day. In this modern day fairy tale, a woman abandons her child, hoping it will be adopted by a wealthy couple. Instead, the Tramp finds and raises him. Sharp humour, pathos and a keen sense of social criticism make this film as current today as it was in 1921 when it was first acclaimed a masterpiece.

KILLERFISH — Stolen emeralds tossed into a lake full of voraciously hungry piranha fish make for a bloody and exciting thriller. Despite Lee Majors, Karen Black and James Franciscus, cor-

Lee Majors as a hard-driving construction foreman in "Steel."

ny dialogue and a marked lack of originality the film provides an adrenalin pumping, action packed hour and a half of entertainment.

A LITTLE ROMANCE — A nice movie about nice kids in love. Director George Roy Hill ("The Sting," "Butch Cassidy and The Sundance Kid") teams up with Laurence Olivier, Theionicus Bernard and Diane Lane in a tale that will charm teenagers and their parents alike. A film about really lovely youngsters in a very optimistic world.

THE MARRIAGE OF MARIA BRAUN — Rainer Werner Fassbinder's tale of a woman and the political forces that mould her life that takes us from the end of World War II into the German post-war era. His extraordinary use of visual imagery and political dialectic demonstrates that film may be one of the art forms best suited to express concern for humanity.

METEOR — A very big piece of intergalactic real estate hurls towards earth with a potential impact large enough to create a new Atlantic Ocean and destroy most of the planet. Sean Connery, Natalie Wood, Kari Malden and Brian Keith try to deal with the menace. Some super good special efforts and lots of thrills for disaster film buffs.

MOMENTS — An intense examination of the development and meaning of a love relationship between two women. Israeli director Michal Bat-Adam's first feature film stars herself and Brigitte Catione in a well-made attempt to explore parts of the human and female condition. Excellent acting, superb photography and a uniquely beautiful musical score complement the depth of the story.

MOONRAKER — The 11th in the James Bond series. A rousing, escapist film with brilliant special effects, including a three-tier, half-million dollar space station and an endearing performance by 007's steel-toothed adversary, "Jaws."

NORMA RAE — Jewish radicalism and Southern miasma come together in this well told tale about the unionization of a southern mill town. A consummate performance by Sally Field with excellent support by Pat Hingle and Ron Leibman produce an artistically sound film that makes a solid social statement. Going far beyond other films that have tried to contribute to the "woman's picture," "Norma Rae" is one of the better films of the year.

ROCKY II — Written, directed by and starring Sylvester Stallone, this sequel to Rocky is even more banal than the original. There is a new fight scene however that manages to hold everyone in suspense until a surprise ending. 265 million people saw "Rocky," and most of them will probably enjoy "Rocky II" at the same level.

THE ROCKY HORROR PICTURE SHOW — An outrageous assemblage of the most stereotyped sci-fi films, Marvel comics, Frankie Avalon movies and rock and roll of every vintage, this is also one of the weirdest, funniest and sexiest films to bless our shores in a long time. Transvestites from outer space; virginal kids from Iowa; and a parody on just about everything sacred make this worth seeing more than once.

STEEL — A construction crew rushes to complete a building on schedule despite competition that won't stop at killing; a corrupt union that considers bribes more important than safety; and a poor script that makes the film exciting but unbelievable.

SURVIVAL RUN — Paul Verhoeven's excellent portrayal of six young men at war. This adaptation of Eric Hazelhoff's novel, "Soldier of Orange," produces a powerful and beautiful film with a strong anti-war message.

TEN — Dudley Moore plays a 40 year old man in a mid-life crisis. He searches for the perfect woman (Bo Derek). Also with Julie Andrews. A lightly amusing trip into fantasy.

THE TIN DRUM — Director Volker Schlondorf (*The Lost Honour of Katerina Blum; Coup de Grace*) adapts Gunter Grass' masterpiece to the screen. Though the story deals with the rise of the Nazis in Germany it speaks more broadly of issues of innocence and evil on a universal level. Winner of the Golden Palm award at the Cannes Film Festival this is a well made film that deserves to be seen.

VOICES — A Jewish delivery boy who wants to be a singer meets a deaf teacher who wants to be a ballerina, and they fall in love. A corny tearjerker.

THE WARRIORS — A film about violence in which there is very little real violence. Excellent acting and highly competent directing.

WIFEMISTRESS — An Italian couple at the turn of the century discover that the depths of their love are directly related to the levels on which they can deceive each other and indulge in various debaucheries. An interesting, thought-provoking film with excellent acting on the parts of Marcello Mastroianni and Laura Antonelli.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

AT THE CINEMATEQUES

Jerusalem

THE DAY OF THE LOCUST —An apocalyptical image of America beyond the dream. A golden world of illusion in which the heroes wander lost and desperate. (Today at 2)

FACE TO FACE — A young psychiatrist in her attempt to prevent a suicide. An intense journey into the agony of a soul. Directed by Ingmar Bergman. (Tomorrow at 7 p.m.)

PRETTY BABY — A film by Louis Malle describing the maturity of a young girl in a brothel in New Orleans. Creates a post-impressionistic portrait reminiscent of Degas. (Tomorrow at 9.30 p.m.)

CITIZEN KANE — Orson Welles' outstanding film about a newspaper tycoon. In its time it represented a breakthrough into modern cinematic technique. Revolutionary use of distortion, graded angles and shading. The style ranges from realism to expressionism. (Monday at 7 p.m.)

HIROSHIMA MON AMOUR —The love story between a French actress and a Japanese architect. An attempt by Alain Resnais to combine the magnitude of Hiroshima with the more personal human level, resulting in a meeting of past and present. (Wednesday at 7 p.m.)

DILLINGER — A follow-up to the Misaim Dayan lecture on the gangster movie. (Gang warfare, violence and death as typical in films of this genre. (Wednesday at 9.30 p.m.)

In the Japanese style

Benny Morris

THERE IS NO philosophising in Yaacov Raz's new production of *Rashomon*, which opens tomorrow night at the Jerusalem Khan. Unlike Arkiru Kurasawa's classic film version, Raz has adhered to the bare bones of the gory plot and its permutations: Brigand waylays samurai and wife on lonely forest trail, rapes wife, slays husbands; or brigand rapes wife and wife slays husband.

The play is riveting. Brigand, samurai, wife and woodcutter all tell their tale, with samurai and brigand re-enacting the fatal scene in its various versions with wooden swords clashing in stylized *kendo* and with the petite, violated wife using anguish, coquetry, shame and fear to lethal effect.

Raz, who spent four years in Japan doing his Ph.D. on Japanese theatre, teaches oriental theatre and Japanese culture at Tel Aviv University. He rendered the two 1923 Akutagawa stories, *In a Grove* and *Rashomon* (based on a 10th century folk tale) into Hebrew and adapted them for the stage.

Raz has added new dimensions to Kurasawa's study of the relativity and variety of reality. Not only do we hear different witnesses giving their accounts of the forest episode but we are offered the same person's "during and after" accounts of the episode. "For instance, we are shown the wife's perceptions of the rape while it occurs and her subsequent, retrospective view," says Raz.

Moreover, in some scenes Raz has one actor relating what he did during the forest scene while another mimes his actions.

Raz has enhanced the feeling of relativity by seating the audience on all four sides of the white, sheet-covered stage, which is set in the centre of the theatre, under the Khan's blackened, arched roof. "Each member of the audience sees the action differently," he notes. "Some will find the rape scene horrifying; some, fairly innocuous."

RAZ, WHO last year directed the successful and controversial *Ma'asse Nora* (A Terrible Happening), which delved into the arcana of Kabbala by tracing Kabbalist Yosef Dela Reina's attempt to hasten the advent of the Messiah, has refrained from imposing absolute Japanese "authenticity" on his Rashomon (which, incidentally, is the name of a gate in Kyoto).

He concedes that much of the actors' movements conform to the stylized aestheticism of Japanese theatre. And occasionally — especially in the brigand's excellent performance — the pitch and lilt of the speech sound Japanese. "We gave it just enough for the audience to feel the setting and culture which produced the tale," says Raz.

Lengthy sections are dominated by swordplay. Raz used Japanese martial arts expert Benny Shicleiser for continuous on-the-spot instruction of his players. "But Israeli wood isn't up to it," lamented Raz, jokingly. "Eight swords have so far broken during rehearsals."

THE MUSIC, while Japanese sounding, is inauthentic. Arranged by composer Richard Farber, the instruments, set in bamboo frames, are used (much like in *Peter and the Wolf*) to herald or accompany specific scenes and characters. They are also used as stand-ins for the police interrogators.

The instruments "ask" the questions; their lilt and the answers enable us to guess what the questions are.

Playgoers can expect an evening of forceful theatre from actors Neta Plotsky, Avi Pnini, Uri Avrahami, Aliza Rosen and Victor Attar. □

·This Week in Israel·The Leading Tourist Guide·This Week in Israel·The Leading Tou

JERUSALEM RESTAURANTS JERUSALEM RESTAURANTS JERUSALEM

CANTON LOO FUNG CHINESE RESTAURANT
廣東龍鳳樓
HONG KONG
CANTON LOO FUNG CHINESE RESTAURANT
open for lunch and dinner
We offer take-out service too!
18 Azrahra Street, Jerusalem
Tel. (02) 284795

THE COPPER GRILL ROOM
In the very heart of Jerusalem
Grilled Foods and Daily Specials from Around the World
23 Bilfel Street
At the Tower Hotel
Tel. (02) 222161
Open for Lunch & Dinner

MANDY TACHI CHINESE RESTAURANT
Kowloon Hong Kong Take-Away
Genuine Chinese cuisine prepared by Cantonese Chef
The owner, with 21-years experience as Asst. Maitre-de at the King David Hotel, has greeted many VIP's. He is waiting to greet you.
Open 12.45–2.45 pm; 6.45–10.45 pm
3 Horkenos St. (opp. Arlich), Jerusalem
Tel. (02) 243233

stark דסק
KOSHER
Hungarian & Jewish home-style food
Open Sun.–Thurs., 12 noon–9.30 pm
Closed Fri. & Sat.
Credit cards accepted
21 King George St.
Tel. (02) 226757

CHIN CHEN
Chinese Restaurant and Take-Away Food
* All styles of Chinese food
* Gentle Chinese atmosphere with gracious service
* Air conditioned
Open for Lunch and Dinner
Golomb St. (Paz Station)
Remat Danya, Jerusalem
Tel. (02) 421600

FORMOSA CHINESE RESTAURANT
*Szechwan-style food
*Polite service in a pleasant atmosphere.
*Take-away food
Chinese Tea On The House
36 Ben Yehuda St. (Next to Hamashbir Lazarchan)
Tel. for reservations: (02) 245363

MASSWADEN restaurant
Unique Oriental & European cuisine grilled lamb
Arab mensafs & mezzas.
Lunch & dinner group functions.
Listed by Min. of Tourism
Tel. 246043
8 Al Matoudi St., East Jerusalem

Lea Brummer (former owner of Lea's Rehavia)
Europa restaurant
KOSHER
Great Hungarian home-made food
Call 02-228953
42 Jaffa Road on the first floor
Zion Square

DISCO D&D DYNAMITE & DANCING D&D RINKS DYNAMITE
Exclusive private club located on the grounds of the Diplomat Hotel in Talpiot — open nightly 8.30 pm — 2 am. Tel: 02-710381
PRESENT THIS AD FOR A ONE-TIME VISIT — EXCLUDING WEEKENDS.

CHUNG HWA
CHINESE FOOD AT POPULAR PRICES. OPEN FOR LUNCH & DINNER – 7 DAYS A WEEK.
tel. 02-422746
1 zangwill st., kiryat hayovel (near gas station, 200 m. from holland sq.)

RESTAURANT YAFFO 19 KOSHER
Truly popular food on the way to the old city
breakfast–lunch–dinner
DIRECTED BY DI-CO

EVEN ME EATS AT HOO
THE ONLY KOSHER CHINESE RESTAURANT
Catering service for all addresses in the city
Beit Hakarem (Semadar Gas Station)
CHUNG CHING
Open noon–3 pm, 7 pm–midnight
Herzl Blvd. cor. Yefe Nof, Tel. (02) 525152

TAVERN
STEAKS · DRAFT BEER · HAMBURGERS
14 RIVLIN STREET
TEL. 224500
BEER IS FRIENDLY

ASCALA VIDEO
The bar that all Jerusalem has waited for
Pop Music
Color Video Tape
Beer from the Barrel
Very Special Atmosphere
3 Rivlin St. Cor. Beth Yoel
See you there!

Hassan Effendi
Arabi Restaurant
* Oriental atmosphere
* Best Eastern food & lamb dishes
3 Rashid St., Herod's Gate, behind post office, East Jerusalem.
Tel. (02) 283699, 284626
* Listed by Ministry of Tourism

motza inn
European Atmosphere
Moroccan Specialties
Open for Lunch & Dinner 7 Days a Week
Jerusalem–Motza Junction (5 minutes from Jerusalem)
Tel. (02) 532100; Open 11 am–midnight

Charlie's Pub
* Real Pub Atmosphere
* Draft Beer *Great Music
JERUSALEM TOWER PASSAGE
23 Hillel Street Tel. (02) 227403
Open noon-2 am, Fridays from 9 pm

Jousting with judges

(Above) *Dream girl Bo Derek and Dudley Moore in Blake Edwards' "10."*
(Below) *Al Pacino, the knight in legal armour of "...And Justice for All."*

FILM REVIEWS
Ruth Ariella Broyde

NOTHING PROVIDES more effective drama than attacking a hallowed institution or public figure — especially in a courtroom. Consider the theatrical attributes of the Watergate affair and the subsequent downfall of Nixon; the McCarthy hearings of the 50s; or going back a few centuries, the trial of Joan of Arc and before her, of Socrates.

Director Norman Jewison *(The Russians Are Coming, The Russians Are Coming; Jesus Christ Superstar; Fiddler on the Roof)* recognized the dramatic potential of a script whose objective was to shake one of America's most cherished beliefs and thus ...And Justice for All.

The courtroom is a natural stage and the courthouse a kind of house of worship with its own rites and rituals. The steep steps leading up to the high-columned marble entrance, the long-echoing corridors often lined in oak and mahogany, the flowing black judicial robes, the gavel, the raised dais where the judge sits — these are all recognizable trappings of religious ceremony.

Jewison begins with a montage of courtroom stills emphasizing this religious aspect, the voices of children stumbling over the incantations of the Pledge of Allegiance and free-wheeling jazz music. The director's method of storytelling, it is clear, will be satire, and certainly not understatement. Jewison's heavy-handed technique, turns out to be a double-edged sword. On the one hand, it provides some of the most riveting moments in the film and, on the other hand, some of the least believable.

In brief, the film is about a dedicated Philadelphia trial lawyer Arthur Kirkland (Al Pacino), struggling to achieve justice for all within a system characterized by double-dealing, self-aggrandizement, and one-upmanship.

Prosecutors and defence attorney are seen bartering in corridors over prison sentences like two vegetable vendors in an open-air market. In the courtroom, each side is primarily preoccupied with winning. The rights of the defendant and the question of his innocence are usually the last things to be considered.

Pacino, a veritable knight in shining armour, is known as a man of incorruptible morals. His reputation has won him a large clientele of under.dogs and the enmity of judges and lawyers of less impeccable conscience.

The most frightening dragon Kirkland takes on is the suave, silver-haired Judge Flemming (John Forsythe), who has refused to free one of Kirkland's clients, unjustly imprisoned for two years on a minor traffic offence in a case of mistaken identity.

In a clever manipulation thought up by scriptwriters Valerie Curtain and Barry Levinson — who did their research in Baltimore and Los Angeles courtrooms — the relationship of the two main figures is suddenly altered when Pacino is called upon to defend the judge, who has been charged with rape and assault.

Overcome with hysterical laughter by the irony of the situation, Pacino soon realizes that he is damned if he does and damned if he doesn't. If he refuses to defend his arch-enemy in court, he will face disbarment, he is warned by a friendly judge. For someone who admits to being "in love with the law," it is a desperate situation.

Pacino is brilliant as Kirkland, finally playing a hero after a run of eccentric roles — a junkie in *Panic in Needle Park*, a homosexual bank robber in *Dog Day Afternoon*, a ruthless mafioso in *Godfather II*. Special mention should also be made of Jack Warden, who plays Pacino's friend, a suicidal judge who eats his lunch on the fourth-floor window ledge and flies a plane on an almost empty tank and of Lee Strasberg, the famous acting coach, who was one of Pacino's teachers who plays Pacino's grandfather in the film.

Director Jewison, in his attempts to portray the excesses of the legal system, piles grevious wrong on grevious wrong, with each competing for the dubious honour of being the most outrageous injustice. But the courtroom scene in which Pacino appears on behalf of Judge Flemming is not only the climax of the film, but also tips the scales in its favour in spite of other flaws.

ANOTHER SATIRE, in a much lighter vein, is 10, a comedy dedicated to male menopause.

At 42, British songwriter Frank Webber (Dudley Moore), a four-time Academy Award winner with a Rolls-Royce and a posh Beverly Hills home, begins questioning his virility and his tottering relationship with girlfriend Sam (Julie Andrews). The "10" of the title refers to a scale of excellence Webber has invented to evaluate the female sex, he explains to his Black shrink.

Webber's psyche and scale are severely challenged when he meets Jenny (Bo Derek), the girl of his dreams. Rating her as an "11" on a scale of 1 to 10, Webber decides to follow his foolish heart. He impulsively joins newly-wed Jenny and her athletic husband on their honeymoon in Mexico where, in addition to a series of hilarious mishaps, he also manages to blister his feet on the scorching Mexican sands — undoubtedly one of the funniest moments in the film.

Actor Peter Sellers as Inspector Clouseau in the Pink Panther movies was considered by many to be the perfect match for director Edwards, himself a master of slapstick. Dudley Moore in *10* is even better, for as a representative of the monied, leisure set of California, with access to every pleasure of the flesh and imagination, he comes off as a much more human character, as vulnerable as Clouseau was indestructible.

The cover-girl beauty of Bo Derek as Jenny is as potentially satirical as Dudley's aspiration to conquer her. Bo's slow-motion, voluptuous run along the Mexican beach with pearls of water sparkling along the length of her body could be a TV Commercial for sun-tan oil. In fact, the physical settings for most of the film are those of the Beautiful People.

Edwards' examination of manners and morals through the comic antics of Dudley Moore are insightful and incisive, one of the reasons why *10* is so successful. The thrill of voyeurism and the disappointment of participation are also expertly explored by Blake, and he makes an equally good case for distinguishing between sexual attraction and romantic commitment.

The miscasting of Julie Andrews (the real-life wife of Blake Edwards), who plays Dudley's girlfriend in the film, points to a human frailty that has plagued more than one film. The producer's wife is not *always the best person to play* the female lead. On a scale of 1 to 10, she's about a 4, which is too bad, because everyone else and everything else deserves a rating at least as high as the film's title. □

·This Week in Israel·The Leading To

RESTAURANTS JERUSALEM

MASHIOZA center
-Opposite the KING DAVID HOTEL

GOLIATH
COCKTAIL LOUNGE & RESTAURANT
a stone's throw from the KING DAVID
GREAT MUSIC!
JAZZ Tues. & Thurs. nights
PIANO nightly
American style food from noon to 2 a.m. Sat. open 7 pm.
HAPPY HOUR 4–7 pm 20% off drinks and FREE SNACKS
28 King David Street, Jerusalem
Tel (02) 223491

GARDEN CAFE
Cafe-restaurant where home made food is served while you relax in Jerusalem's most beautiful garden.
Mother.

YOSSI'S ANTIQUE STORE
For generations Yossi's family has been providing Israel with the finest in antiques, jewelry and articles of value.

MASHIOZA GALLERY
Contemporary works by Israeli and Jewish artists. See the Chalom Reiter exhibit before it moves to New York.

DUDIK'S WORKSHOP
Hand crafted and originally designed Judaica articles and jewelry. Objects made to order. Tel (02) 223329.

NEOT HAKIKAR
If young in age or heart, join us in The Shaar-Banita Kasalna, Mt. Moria, Red Sea corals, snorkling. An outdoor adventure in specially designed command cars.

GOLIATH
The only American-style cocktail lounge and restaurant in Jerusalem. Great steaks, great music nightly and sophisticated atmosphere

TO SINAI IN STYLE with NEOT HAKIKAR
SAFARI TOURS
A special 5-6 day adventure you will never forget.
28 King David St. Jerusalem Israel
Please telephone us at Office 221624 or Home 669618

YOSSI'S JEWELERY ANTIQUES JUDAICA & ART
28 KING DAVID STREET TEL. (02) 223329

MASHIOZA ART GALLERY
ISRAELI & JEWISH ART
Open from 9 am to 11 pm
28 King David Street
Tel. (02) 223329

DUDIK SHED
JEWELRY WORKSHOP BY–ORI R
ONE OF A KIND JEWISH OBJETS

theGARDEN
DAIRY RESTAURANT
KOSHER
1 WASHINGTON STREET
TEL. (02) 221786

ABU FAHAMI
invites you to the richest oriental restaurant in Jerusalem
* Peace Restaurant
* 10 Salah El Din
* Groups and individuals

SHOPPING JERUSALEM

THE ARTA GALLERY, JERUSALEM
With the cooperation of
THE BEN-GURION UNIVERSITY IN BEERSHEBA
offers
THE STAR OF PEACE
by YA'ACOV AGAM
THIS UNIQUE SCULPTURE WAS PRESENTED TO
PRIME MINISTER BEGIN
AND
PRESIDENT SADAT
AT THE BEN-GURION UNIVERSITY ON THE OCCASSION OF THEIR HISTORIC MEETING IN BEERSHEBA
View of sculpture as Star of David
View of sculpture as Islamic Star
* Special 15% discount pre-issue offer of a numbered, limited edition signed by Agam.
Application to the Arta Gallery,
4 Rabbi Akiva Street, Jerusalem, Israel. Tel: 02-227829
Daily: 10 a.m. to 1 p.m. and 5 p.m. to 7 p.m.
Saturday: 11 a.m. to 1 p.m.

·This Week in Israel·The leading·This Week in Is

SHOPPING JERUSALEM SHOPPING

Yaacov Heller
Sculpture & Jewelry

STUDIO II

22 King David St., (near King David Hotel) Jerusalem
Tel: (02) 233235
Sun.—Thurs. 8 am to 10 pm
Fri. 8 am—3 pm, Sat. 8 pm—11 pm
Old Jaffa, 15 Kikar Kedumim
Tel: (03) 826796
Open 10 am—1 pm, 6 pm—12 am
Gold, silver and diamonds
Exporter, manufacturer, retailer

FURS by TANIA

We offer you—
* Best Quality
* Paris Models
* Direct from the Manufacturer
* Special Tourist Reductions

Call: 02-245267; 861651
For a private exhibition at your hotel
or
to arrange free transportation
19 Hanevi'im St., Jerusalem

MAGEN DAVID ADOM IN ISRAEL

FOR FIRST AID SERVICES Tel 101
(IN THE MAIN CITIES)

VISIT OUR CENTERS
PHONE: 03-336222
INTERNATIONAL DEPT.

HAVE A FOOTHOLD IN ISRAEL!
FOR SALE: Apartments in Rehavia & Talbieh, townhouses in Beit Hakarem & German Colony; vacation apartments for your use or investment
ANGLO-SAXON
REAL ESTATE AGENCY LTD.
JERUSALEM 2 Hillsonen St. (corner 29 Jaffa Rd.) Tel. 02-222 161 Israel's largest real estate organization

SHOPPING ART GALLERIES SERVICES

RIVKA'S
The complete salon
• Hairdressing
• Cosmetician
• Manicure
• Coffee Shop
call 232136 for an appointment at 36, ben-yehuda st.
(above king george st.)

alc Arta Gallery
Large Selection of Best of Israeli and International Painters and Sculptors
Open Sun.—Thurs. 10 am—1 pm, 5 pm—7 pm
Fri. & Sats. 11 am—1 pm
4 Aluya St., Jerusalem
Tel. (02) 227829
The Coffee House and Restaurant at the Gallery are open from 8 am—8 pm.

STEAM YOUR TROUBLES AWAY
TURKISH BATH

* Sauna
* Massage
* Sunbathing
* Turkish Bath
* Swimming Pools
* Cosmetic Treatment
* Hairdressing Salon
* Reducing Salon
* Rest Room
* Snack Bar
THE BATHS ARE OPEN:
Men: Sun., Tues., Thurs. 11 am—11 pm
Fri. 10 am— 3 pm
Women: Mon. & Wed. 11 am—11 pm
36 Yehezkel St., Jerusalem
Buses: 2, 4, 8, 11, 15, 25, 27
Tel. (02) 287542, 281160, 288961

Gifts & souvenirs Charlotte
For 40 years Jerusalem's favorite gift shop
4 Koreh St. (behind main Post Office)
Tel. 221632

HARODEH
Gallery of Fine Art
An exceptionally wide variety of creative art works . . . stop in and browse
10 King George St., Jerusalem
Tel. 02- 222888

COMING TO ISRAEL? TIRED OF GROUP TOURS?
We offer you:
— private, air-conditioned 4, 7 & 16-seater cars
— your own driver/guide, personalized service
— to set your own convenient tour pace
— tours to Sinai
— hotel booking
Call or write us:
ESHKOLOT TOURS LTD.
36 Keren Hayesod St., Jerusalem
Tel. (02) 635655, 668685
Telex: 26144 EXIM IL EXT. 7166

ancient roman glass jewellery
choicest israeli arts & crafts.
inside old city walls
jewish quarter
batei mahase square, opp. beit rothschild
open 9 am—7 pm. Tel. (02) 282150
CITY adi wants harodeh

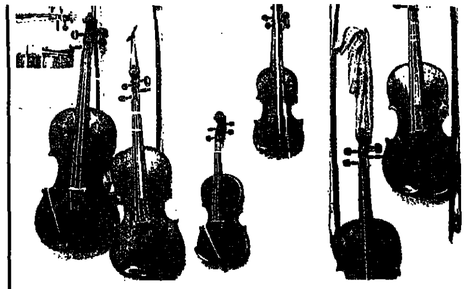
holander
Jerusalem apartments ltd.
Jerusalem, 50 Ben Maimon St.
Tel. 665310
* Quality flats in Rehavia-Talbieh Beit Hakerem,
* Townhouses in Baka.
* New Flats in Kiriat Shmuel and Ma'alot Daphna.

Ruth JEWELRY & GIFTS
Large selection of gold and silver souvenirs and religious items. We specialize in gold and silver items mezuzas and rings.
FOR VALUE & RELIABLE SERVICE
8 King George St., Jerusalem. Tel. 22 29 35
Proprietors: Rena & Israel Silman
Listed by Ministry of Tourism

hahn toys
Israeli and Foreign Quality Toys from all over the world
Nobbin — Play Skool
Spear's games — Scrabble
Jumbo games & puzzles
Play Modelling
7 Shamai St. (opp. Orion Cinema)
Tel. (02) 222034

AMBASSADOR
REAL ESTATE & INVESTMENTS LTD.
For your home in Israel
Tel. (02) 223498,
15 King George St., Jerusalem

TONIA BIER
REAL ESTATE BROKERS
8 Keren Kayemeth St., Rehavia
Jerusalem Tel. 639784, 669621
FLATS, PLOTS, HOUSES & SHOPS



Shortage of strings

MUSIC & MUSICIANS/Yohanan Boehm

BRONISLAW HUBERMAN was confronted with a surfeit of talented string players when he set up the first all-Jewish symphony orchestra in Palestine in 1936. But his long and laborious search for professional performers on wind instruments stretched as far afield as South America and, in the end, he resorted to using a rather frightened-looking non-Jew from Vienna as his only tuba player.

Today the problem has been reversed. There are plenty of eager woodwind and brass players in Israel but a chronic shortage of string-players. We need to follow the example of America, Japan and Europe by setting up an organization to promote the instruction of youngsters in string instruments.

Until a few years ago, people went to music academies to study the history of music and composition and to learn how to perform on the piano, the violin and the cello — but never on wind instruments. These were not considered suitable for "artists," but only for "craftsmen" trained in military bands. If, after serving for 15 years or so, they left to join a theatre or symphony orchestra, they could continue to blow their instruments without needing a general musical knowledge.

In the 18th and 19th centuries, Jews were not encouraged to join military bands. Consequently, except for a few *Klezmers* in Eastern Europe who took up the clarinet, there were virtually no Jews willing to learn how to play a wind instrument — and certainly not such a heavy, unwieldy one as the tuba.

WHEN ISRAEL was created, however, the situation was changed. At first, in the newly formed band of the IDF, academy students moved from strings or pianos to a wind instrument only for the purpose of using their army service to further their musical careers. Today, there is no shortage of efficient blowers of woodwind and brass instruments.

In the last few decades the situation changed everywhere. Music schools and academies have developed their instrumental faculties and now train musicians in every thinkable instrument as well as giving them a sound general musical education. School-bands, college orchestras and jazzbands prepare thousands of young musicians eager to join the profession.

The attraction of the string instruments has been overshadowed by the rapid career prospects offered by the woodwind and brass sections of the orchestra. It takes only three to four years to achieve professional expertise in most of the wind instruments, far fewer than is necessary to become even a proficient violin or viola player of orchestral quality. And our children, reared on a diet of ceaseless, low quality pop music blurring from the radio, are inevitably attracted by the bigger noise capacity of the wind instruments.

The critical shortage of string players has long been recognised by eminent musicians. Yehudi Mehuhin for example, is devotedly encouraging string playing at his country school in England. In Japan, the well-known but controversial method of instruction evolved by Prof. Suzuki has mass-produced thousands of successful young string players. His technique of reaching large groups of youngsters, from the age of three, has found many adherents and followers in the U.S.

THOUSANDS OF teachers, of course, continue to inculcate the art of string-playing all over the world, and thousands of young string players strive to achieve the highest professional standards. But the need for an organization to improve teaching methods was first recognised by the Americans. In 1947, the American String Teachers Association was founded, followed in 1961 by the Japanese String Teachers Associations and the European String Teachers Association in 1972.

ESTA is the closest to us geographically and culturally. Under the presidency of Professor Max Rostal Bern, it has achieved a membership of 2,000 in 14 countries. It holds annual conferences, each time in a different country, and publishes newsletters covering a fascinating variety of subjects.

In Israel, more than in other, long established European states, there is a need for organizational assistance, from our own community and from outside experts. The founding of an Israeli String Teachers' Association would be the first step towards ending our present shortage of string-playing talent. □

Championship bidding

BRIDGE / George Levinrew

PRECISION made its debut at the World Championship 10 years ago, when a team from Taiwan, playing the system, was second only to the then invincible Italian team. Now Precision is the world's best-known system. At the recent World Championship, seven of the 18 pairs competing played Precision; another pair who played Relay Precision.

Deal 1
A New Bid

West (D)	East
♠ J 5	♠ A 5
♡ A	♡ Q 6 4 3
◇ J 9 6 5 4	◇ K Q 3
♣ A K 9 6 3	♣ 10 8 5 4

The Relay Precision Pair used a modified two no-trump opening. In standard Precision, two no-trump is strong and balanced. In Relay Precision it is pre-emptive, with both minors. As modified, it shows an opening bid with both minors.

West opened with two no trump and East responded with five clubs, which was easily made. At the replay three no trump was set. Only one other pair of the six who played the deal reached five clubs.

Deal 2

Love All

Look first at the North-South hands. Then decide in what contract you would like to play. Precision players reached six diamonds and Standard American opponents reached six hearts in the replay.

North
♠ — —
♡ A 10 9 7 4 3
◇ A Q
♣ A K Q 7 4

West	East
♠ 10 7 6 5 3 2	♠ A Q 9 8
♡ K Q 2	♡ 8 5
◇ 10 5 2	◇ 9 6
♣ 5	♣ 10 9 8 6 3

South (D)
♠ K J 4
♡ J 6
◇ K J 8 7 4 3
♣ J 2

The following was Precision bidding at the table which reached six diamonds:

South	North
Pass	1 ♣
2 ◇	3 ♡
3 ◇	4 ◇
4 ♠	5 ♣
5 ◇	6 ♣ (dbl by East)
6 ◇	Pass

The South player discarded a heart on a spade opening. East won and returned a trump. The rest was easy. Declarer won six diamonds, four clubs, a heart and a spade. While six hearts is a slightly inferior contract, it made as the cards lie.

The board was played only four times, having been fouled in one match. There was one standard auction which reached only four hearts but which won the board when the Precision opponents reached seven diamonds. The heart king was led against the grand slam and the contract was set. If the opening lead had been a spade instead of a heart declarer could, with a black suit squeeze against East, have made all 13 tricks.

Deal 3
Love all
An Impossible Contract

North
♠ 7 5 4
♡ 8 4
◇ 9 6
♣ A K J 8 5 4

West	East
♠ 10 8 3	♠ Q J 6 2
♡ 10 2	♡ A K J 9 6 5 3
◇ J 8 7 5 4	◇ Q
♣ Q 6 3	♣ 7

South (D)
♠ A K 9
♡ Q 7
◇ A K 10 3 2
♣ 10 9 3

In Precision a one club opening is unconditionally forcing, yet in this deal it became the contract! This resulted from confusion in the use of bidding screens; North understood that South had passed and that West had bid one club. North chose not to overcall what he thought was a Precision one club bid at his right. The East player knew that there was confusion in the bidding and felt that there was danger in reopening. He feared that there was more chance for North-South to make a game in a minor suit than for East-West to make a game in a major. So he passed.

The result was three clubs made for a score of 110. At the replay East-West played four hearts doubled which was set one trick, for 100 points. This meant a tie, since the scoring was by IMPs.

Deal 4
E — W vul:
Defence

North
♠ A
♡ 10 6 5
◇ A J 10 3
♣ 9 6 4 3 2

West (D)	East
♠ 8 7 5	♠ J 5 2
♡ A J 9 7 2	♡ K Q 4 3
◇ — —	◇ 8 7 4 2
♣ A J 10 8 7	♣ K Q

South
♠ K Q 10 9 6 4
♡ 8
◇ K Q 9 6 5
♣ 5

The bidding:

West	North	East	South
1 ♡	Pass	3 ♡	4 ♠
Pass	Pass	Dbl	All Pass

In this deal it is suggested that you look first only at the West hand and the bidding and decide on your lead.

There is more to the defence than merely underleading the heart ace. What specific card do you lead? The heart nine, an unnecessarily high card served as a signal to partner who won the trick with the queen.

Of course East returned a diamond, but which one? He played the deuce, another signal of an unnecessarily low card. West on ruffing responded to the signal by playing a club. East won with the queen and returned a diamond for another ruff. Thus the contract was set one trick. It is rare indeed to underlead two aces in the same deal.

This brilliant defence by a Taiwan Precision player did not pay off. The American East-West pair on the replay were in a contract of five hearts doubled and made an overtrick. (The defence could not make their spades, while declarer could discard spades on his clubs.

Deal 5
Love all
A swindle

North (D)
♠ A 5
♡ J 10 9 3 2
◇ K 8 4
♣ 6 5 2

West	East
♠ K Q J 2	♠ 9
♡ 6 5	♡ A Q 7 4
◇ 10 7 5 3 2	◇ J 9
♣ 9 8	♣ Q J 10 7 4 3

South
♠ 10 8 7 6 4 3
♡ K 8
◇ A Q 10
♣ A K

This deal, which was not played at the World Championship, was a beautiful swindle by a Precision player, Dr. George Rosenkranz of Mexico.

North	East	South	West
Pass	Pass	1 ♠	1 ♡ (1)
2 ♡	Pass	2 NT	Pass
3 NT	All Pass		

(1) Transfer to spades.

The opening lead of the spade king was won with the ace in dummy. A low heart was led and South was allowed to win the trick with his king.

In order to make three no trump declarer had to establish two more tricks in hearts. This was theoretically impossible, but Rosenkranz did it. He played the heart eight to East's queen. A club was returned to declarer's king. Now came the lead of the spade four. West having noted East's nine on the first trick saw no need to cover the four with a higher card, so he carelessly played the deuce! With the spade five winning the trick in dummy, the extra heart tricks could be established. So declarer made ten tricks — two spades, three hearts, three diamonds and two clubs. □

·This Week in Israel·The leading Tourist Guide·This Week in Israel·The leading Tou

TEL AVIV SHOPPING TEL AVIV SERVICES TEL AVIV

SHALOM DIAMONDS LTD.
ISRAEL AND MOSHE TOPEL
24 Ahad Ha'am St., Tel Aviv Tel. 59626
HIGH-CLASS EXCLUSIVE DIAMOND AND GOLD JEWELRY DIRECT FROM THE MANUFACTURER
Shalom Diamonds is listed by the Ministry of Tourism. It is also an approved exporter, licensed to deal in diamonds

THIS WEEK IN ISRAEL

MIGNANI

EXCLUSIVE SHOPS
for shoes, handbags, wallets, luggage, belts and varied leather goods
Agents for Alexander's shoes of Italian style and quality
138 Dizengoff St., Tel Aviv
Bags — Tel. 224532 * Shoes — 225552
Mignani Shoes are also available in:
Tel Aviv — 64 Yehuda Hamacabi
Tel. (03) 448770
Netanya — 5 Herzl St.
Ramat Gan — 79 Bialik St.

GOLD COINS

Herzl	IL	17,500
Weizman set	IL	31,000
Bank of Israel	IL	19,500
Bank of Israel proof	IL	118,000
Victory	IL	28,000
Jerusalem	IL	18,000
Shalom	IL	14,000
Freedom	IL	14,000
25th Anniversary set	IL	27,000
Ben Gurion	IL	18,000
Bonds 500	IL	11,000
30th Anniversary	IL	12,000

Reported by Israel Medals & Coins Gallery, 4 Maze St., corner of 78 Allenby Road., Tel Aviv, Tel. 281203

ART GALLERIES

SARA KISHON GALLERY
Original paintings by Israeli artists
Open daily 10 am—1 pm, 5—8 pm
31 Frug St. Tel. (03) 225069

Tour Va'aleh
THE WORLD ZIONIST ORGANIZATION DEPT. OF IMMIGRATION & ABSORPTION

WE ARE A PERSON TO PERSON SERVICE

Sometime or another you have thought about settling in ISRAEL.
You have wondered if your future might not be here, with your own people.
TOUR VA'ALEH exists specially for you: To help you investigate settlement possibilities. To help you decide, Whether your question is to do with Housing, Immigration, Investment, Business, Employment, Education or anything else about ISRAEL, come in and inquire at TOUR VA'ALEH.
We, a group of experts on all aspects of immigration, are not a faceless, anonymous organization; We work on the spot, with friendliness and discretion. It is always a pleasure for us to meet people interested in ISRAEL. Come and say hello. We speak your language.
Area Offices:
TEL AVIV: 12 Kaplan Street
Tel. 03-258311
HAIFA: 124 Hanasi Boulevard
Tel. 04-83353
JERUSALEM: 8 Ben Yehuda St.
Tel. 02-639261

BARUCH KAINER TEL AVIV
REAL ESTATE
Flats (for sale, key money & rental)
SHOPS • INVESTMENTS • PLOTS
OFFICES • HOUSES • VILLAS
65 Ben Yehuda St.
Tel. (03) 223759
10 am—12 noon, 4—6 pm

MEGIDDO
BUILDERS OF QUALITY
MEGIDDO TOWERS
JERUSALEM · RAMAT GAN
3-4 Room Flats
3-4 Room Flats
Heavenly Nights
Mitzpe Yehuda
Ramat Gan
Jerusalem
Megiddo Towers Ltd. & Co. Properties Ltd.
1 HAPISGA ST., RAMAT GAN. TEL: (03) 731076
1 KAPLAN BLVD. TEL: (02) 234777

CAR RENTALS SERVICES

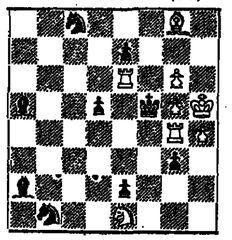
Gan-Car Ltd.
car rental
16 Herzl St
Bnei Brak
Tel. (03) 708601
23 Ben Zvi Blvd
Beersheba
Tel (057) 30983

OVER 300% PROFIT!!
G.I.G. Investments, "Israel" Ltd.
Builders of quality housing in the coastal area.
Transportation to and from the finished building.
7 Sara Malkin Road
Herzlia
Tel (03) 984750

Adi RENT A CAR LTD
Every 2nd day free at the daily rate.
Personal service, to and from customer's residence.
106 Hayarkon St., Tel Aviv
(opposite the Dan Hotel)
Tel. (03) 223496, 228511

CHESS
Eliahu Shahaf

Problem No. 2948
N.G.G. VAN DIJK, Norway
1st prize, A.C.B., 1982
White mates in three (8 9)



SOLUTIONS, Problem No. 2946 (Melnicenko). 1.Be6 Kh8 2.Nf7 Kg8 3.Ne5 Kf8 4.Rf7 Ke8 5.Rg7 ab 6.Nd7 Ra2 7.Nf6 Kd8 8.Ke5! Re2 9.Kd6 Re6 10.Ke6 Ra4 11.Rg8 Kc7 12.Nd5 Kc8 13.Rc8x. Lack of space prevents us from giving the full solution of this fine study. The above is only the main line.

INTERPOLIS TOURNAMENT, TILBURG 1979

DANISH grandmaster Bent Larsen has had some grave disappointments this year, softened by his recent brilliant victory in the Buenos Aires Clarin tournament, where he was first with 11 points out of 13 games, three full points ahead of his nearest rival. Yet Larsen has played some of the year's best and most instructive endgames. This one from Tilburg against Holland's Jan Timman shows the value of dominating the centre.

B. LARSEN	**J. TIMMAN**

1.c4 b6 2.b3 Bb7 3.Bb2 Nf6 4.Nf3 e6 5.e3 d5 6.cd ed 7.Bb5 c6 8.Be2 Bd6 9.Nc3 0-0 10.Rc1 Nbd7 11.0-0 Rc8 12.Re1 Qe7 13.Bf1 c5 14.d4 Rfd8 15.g3 a6 16.Nh4 Qe6 17.Ne2 Re8 18.Bg2 Rc7 19.Rc2 a5 20.Bc3 c4 21.Nf4 Qe7 22.Nf5 Qf8 23.Nd6 Qd8 24.Qb1 Ne4 25.Rec1 Ba6 26.Be1 Ndf6 27.h4 Qd8 28.bc Rc4 29.Rc4 Bc4 30.Nd3 Nd7 31.Nb2 Ba6 32.Qc2 Qa8 33.Qc6 Qc6 34.Rc6 Rc8 35.Rc8 Bc8 36.Bf1 Kf8 37.f3 Nd6 38.Bd3 Bb7 39.Kf2 Bc6 40.g4 h6 41.Ke2 Ke7 42.Nd1 Ke6 43.Nf2 Bb5 44.Bb5 Nb5 45.Nh3 Kd6 46.Kd3 Nf8 47.Nf4 Ne6 48.Ne2 Kc6 49.e4 f6 50.Bd2 Kd6 51.a4 Nbc7 52.Nc3 Kc6 53.h5 Kd6 54.f4 Kc6 55.f4 de 56.Ke4 Kd6 57.Bc1 Kd7 58.Ba3 Ke8 59.d5 Nd8 60.Kd4 Kd7 61.Kc4 Ne8 62.Ne4 Nf7 63.Bf8 Nd8 64.Ng3. Black resigns.

15 MOVES WITHOUT A CAPTURE

THIS IS indeed an unusual case. The first capture in this Grigorjan-Jurtajev game from the Soviet first-league tournament in Frunze occurred on the 15th move. Sacrificing his entire cavalry, Black decided the issue in just four moves.

White (Grigorjan) — Kg1; Qd1; Ra1, Rf1; Bc1, Be2; Nc3, Nd3; Pa2, b4, c4, d5, e4, f3, g5, h4. (16).	Black (Jurtajev) — Kg8; Qd8; Ra8, Rf8; Bc8, Bg7; Ne7, Nh7; Pa7, b7, c7, d6, e5, f4, g6, h5. (16).

15.— Ng5! 16.hg Nd5! 17.Nd5 Qg5 18.Kh1 Qh4. White resigns.

THE BRILLIANT TOUCH

White — Kg1; Qf2; Ra1, Rd5; Bf1; Ng2; Pb5, c3, e4, h3. (10).	Black — Kg8; Qg5; Rc8, Rf8; Ne5, Ne6; Pb7, f7, g7, h4. (10).

Black to play.

32.— Rc2! 33.Qc2 Nf3 34.Kf2 (34.Kh1 Qg3) 34.— Qg3. White resigns. (Paoli-Smyslov, Venice, 1950).

FATAL OVERSIGHT

White — Ks4; Rd4; Pa3, c3, h4. (5).	Black — Ke6; Rg3; Pb7, c7, f7. (5).

38.Rb4? b6 39.Rc4 f5. White resigns. (Karasev-Lputjan, Alma Ata, 1979).

OLD GEM

White — Kh2; Qe1; Rb2, Rg1; Bc1; Nf2; Pa2, b3, c4, e5, f4, g3, h4. (13);	Black — Kc8; Qf3; Rg4, Rh8; Bb7; Ne6; Pa7, c7, c5, d4, f5, g7, h5. (13). Black to play.

32.— g5! 33.Ng4 hg 34.Qf1 Rh4! 35.gh g3 36.Rg3 Qf1 37.Rg1 Qf3 38.fg Nf4 39.Bf4 Qf4 40.Kh3 Bf3, and White soon resigned. (Gunsberg-Tchigorin, Havana, 1890).

BRILLIANT

White — Kg1; Qh6; Re1, Rf1; Bf3. Nd5; Pa2, b2, c2 f6. (10).	Black — Kg8; Qf8; Rb8, Rd4; Bb7; Nc6; Pa7, b6, c5, f7, g6, h7. (12).

1.Ne7! Ne7 2.Qf8 Kf8 3.fe Ke8 4.Bb7 Rb7 5.Rf7, and wins. (Bednarsky — Heorgadze, Tbilisi, 1971).

White — Kh1; Qd2; Rd1; Rg1; Ng4; Pa3, b2, c4, f2. g2, h3. (11).	Black — Kg8; Qf4; Re4, Rc6; Nd4; Pa6, c5, d6, f6, f7, h7. (11). Black to play.

1.- Qg4! 2.hg Rh5! 3.gh Rh4x (Kamishev — Sokolsky, Moscow, 1938).

Sicilian Defence

M. MATULOVIC	**M. STEAN**

1.c4 c5 2.Nf3 d6 3.d4 cd 4.Nd4 Nf6 5.Nc3 a6 6.Bg5 e6 7.f4 Qb6 8.Qd2 Qb2 9.Rb1 Qa3 10.f5 Ne6 11.fe fe 12.Nc6 bc 13.e5 de 14.Bf6 gf 15.Ne4 Bc7 16.Be2 h5 17.Rb3 Qa4 18.c4 F5 19.Nd6 Bd6 20.Qd6 Qa5 21.Kf2 Ea7 22.Rb8 Kf7 23.Rd1 Kf8 24.c5 Rd7 25.Qd7 Qc5 26.Kf1 Bd7 27.Rh8 Qe7 28.Rh6 Kg7 29.Rh5 c5 30.Ba6 Bc6 31.Rd3 e4 32.Rg3 Kf6 33.Bc4 Ke5 34.Rg6 Kd4 35.Re6 Qc7 36.Be2 Qf4 37.Kc1 Qc1 38.Bd1 Qc3 39.Kf2 Qe3. White resigns

FROM THE south of France comes the following fine piece.

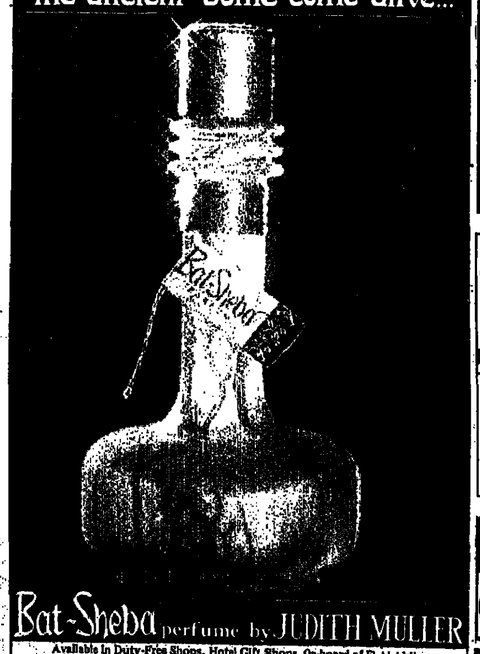
White — Kg1; Qg4; Rf1; Bd2; Ng6; Pa2, b2, c3, d4, e5, g2, h2. (12).	Black — Kg8; Qe8; Ra8; Nc7, Nh7; Pa7, b6, c4, d5, e6, g7, h6. (12).

□

This Week in Israel-The leading Tourist Guide-This Week in Israel-The leading Tou

SHOPPING SHOPPING HAIFA NETANYA NETANYA

The perfume, that made the ancient bottle come alive...



Bat-Sheba perfume by JUDITH MULLER

Available in Duty-Free Shops, Hotel Gift Shops, On-board of El-Al Airlines.

ATTENTION TOURISTS!
When in Haifa STOP for a minute!
All *Judith Muller Perfume* products available at our showroom:
54 Disraeli Street, Mt. Carmel, (100 m. from Hotel Shulamit)
at 15% discount - off duty-free prices.
If required, posting possible at no extra charge.

THIS WEEK

新加坡大酒樓
SINGAPORE
classic restaurant
Open for Lunch and Dinner
17 Jabotinsky St.
Nahariya
Tel. 923246

have your next affair with us!!

on an affair for 2 or for 200!

Whether you're planning a wedding, bar/bat mitzva, brit milla – or a complete getaway vacation – the BLUE BAY RESORT HOTEL HAS IT ALL !!!
We're Netanya's largest luxury beach-front hotel with further gourmet food, magnificent facilities – and a dress and sports program second to none! Any affair at the BLUE BAY is an affair to remember.

BLUE BAY
37 רח' הכלניות REHOV HAMELACHIM 37
053 37131 נתניה NETANYA 053-37131

We create fine jewelry

NOGA HAIFA
GOLD JEWELRY MANUFACTURING LTD
Workshop & showroom: 10 Zahal st
Kiryat Eliezer, Haifa, Tel. 04-523636
Open: Daily 9:00–19:00
our name means quality

Say you saw it in — THIS WEEK IN ISRAEL

HERZLIA

TASTE OF SZE-CHUAN
THE SZECHUAN CHINESE RESTAURANT
NEAR SHARYAHU CENTER
OPEN FOR LUNCH AND DINNER
RESERVATIONS: (03) 930448

The Most Famous Chinese Restaurants in Haifa

PAGODA
OPEN FOR LUNCH & DINNER. AIR CONDITIONED
1 Bat Galim Ave.
Bat Galim, Haifa.
Tel. 524585

GHIN LUNG
126 Hanassi Ave.
Central Carmel
Haifa. Tel. 81308

HAIFA TIBERIAS

Building and Selling in Haifa and The North
9 Balfour St.
Tel. (04) 640994
SHADMOT LTD.

CHINESE RESTAURANT
in "the house"
Cantonese food & busy Bar
Daily for lunch & dinner
Located in antique home next to Lido Beach overlooking Sea of Galilee
Tel. 20226

THIS WEEK IN ISRAEL

All that jazz

Performers at the Pargod: Eitan Zehavi, Mark Fallon, Eddie Rozonov, Boris Gammer and Jon Wishnoff.

ROCK, ETC./Madeline L. Kind

A DOZEN or so years ago you could count the number of great jazz bassists on the fingers of say a hand and a half. Today, thanks largely to the persistence and peculiar genius of Charlie Mingus, bass players abound. Before he died last year, Mingus must have taken great satisfaction in the proliferation of young dudes willing to lug that big mother of an instrument from gig to gig. We're not talking about the bass guitar; we mean the acoustic bass fiddle which lays down the background rhythm and as often as not is more appreciated by the rest of the boys in the band than by the audience.

One of the brightest of those bass players today is Ron Carter, and he's never been content to fade into the background. He learned his licks with the likes of Miles Davis and Thelonius Monk, but now in recent recordings with his own combos he shows, for the first time since Mingus, just how astonishing the bass can be.

For example, on Yellow and Green (Eastronics), Carter has the temerity to put the bass out front as lead instrument, and when he solos he makes it sing. The opener is "Tenaj," which at first I thought was a Black English spelling for teenage until I read it backwards. In this number, which Carter calls "an abbroviated waltz" and which might also qualify as a mellowed-out blues, the bass very cleverly steals away the melody from Hugh McCracken's guitar and Kenny Barron's piano. The theft is accomplished so casually you're almost unaware of it on first hearing; it's the kind of cheerful robbery you just have to admire.

But no mistaking who's in charge in the next number, "Receipt, Please." Armed with a piccolo bass as well as the standard instrument, Carter lays down a hard-driving line and backs himself with intricate counterpoint. Then before you've even recovered from that, Carter closes the side with a piccolo bass solo on "Willow Weep for Me," which generates as much lyricism as any battery of guitars could create.

Side two opens with "Yellow and Green," which, as it suggests, is colours other than blue. With Carter on acoustic, piccolo and electric basses, as well as cowbells and tambourine, I find this a very Black-soul drive with flashes of red-blooded rock and roll. Then things surf out very sweetly at the end with a lyrical rendition of Monk's "Epistrophy," Carter's bass again laying down not only the rhythm line but twirling improvisations on the melody as well.

WITH THE ADDITION of horns and various keyboards and even some background singers, Carter doesn't take such a commanding position on **Anything Goes** (Eastronics). He also includes fewer original compositions here, and when he does, they are wider-ranging Latin numbers ("De Samba" and "Quarto Azul") which call for multiple hands in the melody and rhythm sections.

Still, Carter shines, especially when he's weaving in and out with flutist Hubert Laws on such numbers as the title track. Also outstanding are Carter's "Baretta's Theme" and the closer, "Big Fro," which features some fine work by Eric Cale on guitar, and Randy and Mike Brecker, Alan Rubin, David Sanborn and Phil Woods on sax, flugelhorn, trumpet and trombone.

Carter, in short, remains the bass to beat. He was, after all, the bassist whom Milt Jackson used when the Modern Jazz Quartet broke up and Milt lost the great Percy Heath. Carter was also chosen to underscore Chick Corea's piano on several recordings. And he's also the bassist on guitarist Jim Hall's latest all-star album.

JIM HALL indeed has corralled some of the best talent around for **Concierto** (Eastronics): Chet Baker on trumpet, Paul Desmond on alto, Roland Hanna on piano, Steve Gadd on drums and Carter as noted on bass. All of this unsurprisingly makes for some very polished performances. The first side features a short Hall original ("Two's Blues"), a longer weave on a number by Jim's wife Jane ("The Answer Is Yes"), and a very inventive go-round on Cole Porter's "You'd Be So Nice to Come Home To." All very classily done if not electrifying, and reminiscent of Kenny Burrell's *Guitar Impressions* of some years back.

It's on side two, however, where the fireworks really start. Here Hall takes on the famed *Concierto de Aranjuez* by Joaquin Rodrigo. One would think the definitive jazz interpretation had been carried out 20 years ago by Miles Davis on his classic *Sketches of Spain* beatseller. All the more credit to Hall and his gang. Jim lays out a few of the basic bars, Baker and Desmond follow on the horns, and then Jim shadow-boxes away into an entirely different though still very Latin direction. The result is a Spanish blues all right, but as original and peppery as one could hope for.

Those who have admired Hall's work in the past with Art Farmer, Chico Hamilton and Jimmy Giuffre will be delighted with hearing how he pulls these top sidemen together into an ironbound unit.

WE MENTIONED Cole Porter a moment ago, and Litratone has just pressed a classic collection called **Dream Dancing** which has Ella Fitzgerald doing 15 Porter tunes. Like the songs themselves ("Anything Goes, "Just One of Those Things," "My Heart Belongs to Daddy," etc.), Ella's singing is so deeply ingrained in our collective consciousness that we often tend not to listen with both ears. Well, I forced myself to by strapping on the old headset and the experience was worthwhile; the lady is so crisp and warm and elegant that she makes even the most familiar lyric into a sincere statement. Simply amazing — simply Ella.

JUST TO ROUND things out on the jazz scene, we thought we'd mention the biggest little bargain in music today, which is the free jazz jam sessions every Friday at 2 p.m. at the Pargod theatre in Jerusalem. It's just like Pargod owner Aryeh Mark to let folks in free and to open up the stage to visitors. Aryeh also especially likes his place to be a venue for new immigrant artists.

Not that Fridays at the Pargod are strictly amateur hour. Aspiring artists — and especially those who hope to move up to the regular Wednesday night jazz spot at Pargod — are advised to contact Aryeh beforehand so that he and some of the jazz regulars can lend an ear to the new licks. Then they may be invited to sit in and show their stuff at the jam.

We dropped in on a recent pre-Shabbat session and found the crowd — and it does get crowded — very laid-back, with folks checking out the latest horrors in their weekend newspapers and sipping thoughtfully on Aryeh's low-price coffee and Maccabi. Shortly after two, some of the Wednesday night regulars started to rehearse behind a visiting Russian saxophonist up from Tel Aviv whom Aryeh knows only as Meyron. A couple of bongo players bounced up out of the audience to counterpoint Ronnie Hollan's drums. Two dudes took turns at the piano. Eddie Rozonov, a bass fiddle with the Jerusalem Symphony, played very warmly with a lightly amplified instrument.

It wasn't long before the band really began to jam. The newspapers were folded away, neighbourhood kids began to drift in and squeeze between the packed stools, an assignation or two was accomplished, and by the time the Shabbat siren blew things in the cavern were blowing right along. Time didn't allow some of the hopefuls in the audience hugging instruments to get up on stage. But there's always another Friday afternoon at the Pargod.... □

This Week in Israel-The leading

EILAT EILAT

AQUA-SPORT
INTERNATIONAL RED SEA DIVING CENTER LTD.
Coral Beach POB 300 Eilat
*Hire—masks, fins & snorkels
*Daily dives at 9 am & 2 pm
*Diving courses every Monday
*Introductory dives
*Camping Diving Safari every Tuesday
*Portable diesel compressors
*Diving Cruises
Tel. 059-27BR
NOUI
A-D-I INTERNATIONAL TRAINING FACILITY MEMBER

AU BISTROT
The restaurant with a family atmosphere
Service by the Ram Cooper family who offer you
FISH & FRUIT OF THE RED SEA
RICH CHOICE OF MEAT
HOMEMADE
Eilat, Eilot St., Bistrot Center
Tel. (059) 4333
Free parking. Credit cards accepted
Open 1-3 pm & 6 pm-midnight
Listed by the Ministry of Tourism

RED SEA DIVE S
COMPLETE DIVING SERVICES FOR ENTIRE RED SEA...
* DIVING COURSES
* BOAT DIVING
* DIVING SAFARIS
* SPECIAL PACKAGES INCLUDING FLIGHTS & ACCOMMODATIONS
RED SEA DIVERS:
Main Office: El Al Bldg., Room 506
Tel Aviv. Tel. (03) 291258, 295522
Eilat Center Caravan Hotel.
Tel. (059) 2775, 3102
Sharem al Sheikh, Na'ama Bay.
Tel. (057) 99295

A new addition to the international chain
PIZZERIA RIMINI ICECREAM
Eilat's Italian Restaurant
Managed by Mauricio
All kinds of Pizza
Cannelloni, Lasagna, Ravioli, Spaghetti & More Italian Specialties.
Argentinian meat.
Cafeteria—Milk bar and Ice-cream treats.
Relax with a beautiful view!
New Tourist Center. Tel. (059) 6060
Eilat

Little Italy
Fine Italian Cuisine
Spaghetti Bolognaise
Lasagna
Veal Scaloppine
T-Bone Steak
Shrimps, Calamari
& many other authentic Italian favoritos...
We'll make you a dinner you can't refuse
1 Hativat Hegolani, Eilat
Tel. (059) 4468

Garry's Sea Services
We offer all types of sea services including yacht tours, glass bottom boats to the Coral Island; sailboat rentals and water skiing.
Check our equipment for all water sports like water skiing, windsurfing and diving. Interested in flying or safari tours? Give us a call: 6333.
Red Sea Tower
Eilat Marina

Eddie's
International Cuisine
Comfortable atmosphere & reasonable prices make this a great place to eat. If you're not happy, the dinner's on Eddie.
Open
Lunch & Dinner
and Saturday Breakfast
Up the street from Bank Hapoalim.

DRAUGHT BEER, COCKTAILS, LOBSTER, DELICATESSE, SNACKS, REASONABLE PRICES
PICADILLY PUB
REAL ENGLISH PUB ATMOSPHERE
The Quietest Exclusive Bar
Your Host: MOTI
New Tourist Center
Eilat. Tel. 059-6425

Real Estate
Sales and Leasing
Apartments, Businesses and Villas
ZOFIT
REAL ESTATE
Tel. (059) 4464, 2464
RECHTER CENTER
POB 167
Manged by
ANNE HACASPI

PUB TAVERN
DRAUGHT BEER
SALADS & DELI
WINES & CHEESE
Open Sun. & Thurs. afternoon—midnight;
Fri. & Sat. 7 pm—
Tel. 059-3406 midnight

WHAT'S ON

Notices in this feature are charged at IL94.10 per line including VAT; insertion every day costs IL680 including VAT. per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem

CONDUCTED TOURS

Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 383281.

Hadassah Tours

1. Medical Centre, Kiryat Hadassah. English Tours: 9, 10, 11, noon, leaving from Kennedy Bldg., includes Chagall Windows. No charge. Friday tours begin at 8 a.m. by appointment only. Tel. 02-416333 or 02-428271.

2. Hadassah Synagogue-Chagall Windows: Open to public from 1.30-4 p.m. Sunday-Thursday. Buses 19, 27

3. Mt. Scopus Hospital: Hourly tours at 9, 10, 11, noon. No charge. Tel. 02-818111. Buses 9, 28.

4. Morning half-day tour of all Hadassah projects. $5 per person towards transportation. Reservations: Tel. 02-418333, 02-428271.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28.

Mount Scopus tours 11.00 a.m. from the Bronfman Reception Centre, Sherman Building. Bus 9 and 28 to Goldsmith Building stop. Further details: Tel. 882810.

Emunah-World Religious Zionist Women: 28 Ben Maimon. Visit our projects: Sun. and Wed: Jerusalem, 662465, 630820, 811888; Sun. and Tue.: Tel Aviv 03-785042; Wed.: Netanya 053-24430.

American Mizrachi Women. "Free Morning Tours — 19a Keren Hayesod Street, Jerusalem, Tel. 232788.

MISCELLANEOUS

Plant a Tree with your Own Hands with the Jewish National Fund and visit the famous Stalactite Cave every Sunday morning. For details and reservations please call: 02-835261, ext. 13 or 03-234449.

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814822. 7.30 a.m.- p.m.

Tel Aviv

CONDUCTED TOURS

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 283231, 775131; ORT Jerusalem, Tel. 538141; ORT Netanya, Tel. 33744.

American Mizrachi Women. Free Morning Tours — Tel Aviv, Tel. 220187, 243106.

Pioneer Women — Na'amat. Morning tours. Call for reservations: Tel Aviv, 285086.

Plant a Tree with your Own Hands, with the Jewish National Fund every Tuesday morning. For details and reservations call 03-234449 or 02-835261, ext. 13.

Haifa

What's On in Haifa, dial 640840.

Rehovot

The Weizmann Institute open to public from 8.00 a.m. to 3.30 p.m. Visitors invited to see film on institute's research activities, shown regularly at 11.00 a.m. and 3.00 p.m. Friday 11.00 a.m. only.

Tours of the Weizmann House every half hour from 9.00 a.m. to 3.30 p.m. and until noon on Friday. Nominal fee for admission to Weizmann House.

For Tours of the House please book: Tel. 054-83230, 054-83328.

The Film
"THE TEN COMMANDMENTS"
will be shown **free of charge** this Saturday, January 19, 1980, at 5 p.m. at the ELIAS CHURCH, 43 Meir St., Haifa (opposite Beit Hapakid).

THE TEL AVIV MUSEUM

27 Sderot Shaul Hamelech, Tel. 257361

Visiting hours: Sun.-Thur. 10 a.m.-10 p.m. (permanent collections close at 5 p.m.). Friday — closed. Sat. 10 a.m.-2 p.m. entrance free. Sat. night 7-11 p.m. Box office open Friday, 10 a.m.-1 p.m.

Helena Rubinstein Library: Sun., Mon., Wed. 10 a.m.-4 p.m.; Tue., Thur. 10 a.m.-1 p.m.; 4-8 p.m. Friday closed. Graphics Study Room, Mon., Wed. 10 a.m.-1 p.m.; Tue. 5-8 p.m. (or by prior arrangement — extension 53

EXHIBITIONS

RAFFI LAVIE — a selection of paintings. **News** — a new series of exhibitions of Israeli art. **NEWS 1:** first exhibition in the series — Larry Abramson, Arnon Ben David, David Ginton, Doron Livneh.

CHRISTIAN VOGT — photographs.

A Selection of Prints from the Collection, Meklembourg Gallery.

Gallery Talk: Hanna Almos in the Raffi Lavie exhibition, Tuesday, Jan. 22, 5.30 p.m.

MUSIC

Impressionistic Evening — Saturday, Jan. 19, 8.30 p.m.
Piano recital by Arie Vardi. Suite Bergamesque; Preludes Vol. 2 — Debussy

Haken Hagegaard, baritone, Sweden — (star in Bergman's film, The Magic Flute), Tuesday, Jan. 22, 8.30 p.m. with Schuback, piano.
Songs by Schubert, Wolf, Rangstrom, Stenhelmar.

Youth Concert No. 8 — Wednesday, Jan. 23, 4.30 p.m.

Israel Chamber Orchestra, in cooperation with the Bat-Dor Studio. Arranged and presented by Arie Vardi. What is a suite? The dances of a suite, and the connection between movement and music. Works by Lully, Corelli, Bach and others.

Marriage of Maria Braun, every day at 4.30, 7.15, 9.30. Sat. at 7.15, 9.30 p.m. (14th week).

French Film Festival, in cooperation with the French Institute of Tel Aviv

Sunday, Jan. 20 — Monday, Jan. 28
11 new films will be screened daily. Details in the Press and on street notice boards. Before evening performance, video tape films in the Cafeteria of Ives Montand, Leo Ferre, Edith Piaff, Mouloudji, Serge Lama, etc.

Art Films. Wednesday, Jan. 23, 7.15 p.m. Part of the French Film Festival: The Pompidou Centre (13 min.) Les Nouveaux Realistes: Arman, Cesar, Christo, Tinguely, Saint-Phalle, etc. (54 min.). French dialogue, no subtitles.

Afternoon Adventure at the Museum — "Cut Along." Wednesday, Jan. 23, 4 — 6 p.m. (grades gimmel-dalet). Thursday, Jan. 24, 4 — 6 p.m. (grades alef-bet). Prior registration and payment at Sherut Hahadracha (ext. 36).

Explanation Sheets available for parents and children on Saturday.

Helena Rubinstein Pavilion, 6 Rehov Tarsat
Visiting hours: Sun., Mon., Wed., Thur. 9 a.m.-2 p.m.; Tue. 9 a.m.-2 p.m.; 4-7 p.m. **Closed Friday.** Open Saturday morning, 10 a.m.-2 p.m., entrance free. Closed Saturday night.

There is Something in it After All — Exhibition-workshop on Tel Aviv buildings. Morning tours and workshops in the exhibition for organized groups and school classes. To book, contact Tel. 239760.

Guidance: Tuesday at 4.30 p.m. in Hebrew and at 5.30 p.m. in English. Film: Tel Aviv Houses and Buildings (30 min.) Tuesday at 5 p.m. Workshop for parents and children (4-6 year olds) Tuesday, Jan. 22, 4-6 p.m. Fee: IL30. Register and pay beforehand. (Tel. 257165).

Shabbat chat in cooperation with Irgat Tel Aviv-Yafo, Next Saturday at 11 a.m. — moderator: Yitzhak Livneh.

ART GUIDE

Notices in this feature are charged at IL94.10 per line including VAT; insertion every Friday costs IL282.20 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem

MUSEUMS

Israel Museum. Exhibitions. Permanent Exhibitions of Judaica, Art and Archaeology. Yefim B. Ladishinski, 1969-1978. One man show by a Russian immigrant artist. **Jean Arp.** Plaster casts, reliefs and sculptures. **The Pins Collection — Chinese and Japanese Paintings and Prints.**

Lou Dorfsman and 25 Years of CBS Design: Graphic works produced by CBS Broadcasting Co. **Tuvia Katz — Works on Paper:** Drawings by an Israeli artist. **Colour at the Youth Wing:** Activity corners for children. **The Maroumoni Collection of Pre-Columbian Art: The Human Image. Exhibit of the Month:** Islamic Carpet, wall hanging and embroidery. Presented by Prof. B. Balog, Rome, in memory of Mark Lichtenstein. **Rockefeller Museum Special Exhibit:** Statue of an Ibis — Egypt, 8th cent. B.C.E. Presented by President Sadat to Deputy Prime Minister, Yigael Yadin Special Exhibition: Function and Design — Talmudic Period. Please note that some areas will be closed at various times as an economy measure. For details please see display advertisement of special events.

Old City Art Guide.

The Jerusalem Artists Workshop, 7 Tiferet Israel, Jewish Quarter. Open 9 a.m.-8 p.m. (closed Shabbat hours). Ceramic arts, sculptures, reliefs, artistic functional pottery, serigraphs.

Galerie Vivian Nouvelle, Khutzot Hayotzer, Y.S. Hamluche. Original prints. Tel. 02-819684, 280031.

Tel Aviv

MUSEUMS

Tel Aviv Museum, Sderot Shaul Hamelech. **Rafi Lavie,** paintings. **Christian Vogt,** photographs. Helena Rubinstein Pavilion, "There is something in it, after all" — exhibition workshop on buildings in Tel Aviv.

Visiting hours: Sun.-Thur. 10 a.m.-10 p.m. (permanent collections close at 5 p.m.) Fri. closed. Sat. 7-11 p.m., morning, 10 a.m.-2 p.m. free. Helena Rubinstein Pavilion: Sun., Mon., Wed., Thur. 9 a.m.-2 p.m.; Tue. 9 a.m.-2 p.m.; 4-7 p.m. Fri. closed. Sat. 10 a.m.-2 p.m. free. Closed Sat. night.

this week at the israel museum jerusalem

THE BEETHOVEN SONATAS for violin and piano
Saturdays 19/1 and 26/1 at 8.30 p.m.
URI PIANKA — violin JONATHAN ZAK — piano
Tickets: IL90, students and members; IL110, others.

OPENING EXHIBITION POSTPONED UNTIL FURTHER NOTICE: CHINESE PAINTINGS FROM THE ARTHUR M. SACKLER COLLECTION

FOR CHILDREN AND YOUTH
Sun. 20/1, Mon. 21/1, Wed. 23/1 and Thurs.
Walt Disney's "THE APPLE DUMPLING GANG" 24/1 at 5.30 p.m.

FILM Tues. 22/1 at 6.00 p.m. and 8.30 p.m.
"THE GRADUATE" (USA 1969) Dir: Mike Nichols, with Dustin Hoffman, Ann Bancroft.

FOCUS ON JAPANESE CULTURE Free entrance to films
Tues. 22/1 from 4.15 to 5.30 p.m.
Living arts of Japan, children and art, Origami — the art of paper folding, kabuki — Japanese theatre.

THE ART OF ANIMATION — SERIES. Wed. 23/1 at 8.30 p.m.
Hollywood Oscar Winners — from 1952 to the present day. Compiled by Tzvika Oren.

JAPANESE MUSIC AND DANCE Thurs. 24/1 at 8.30 p.m.
The Makoya Choir, Musicians and Dancers
Tickets: members and students. IL80; Others, IL70

SPECIAL EXHIBITIONS
PINS — Chinese and Japanese paintings and prints.
LOU DORFSMAN and 25 years of C.B.S. Design.
TUVIA KATZ — Israeli artist. Works on paper 1969-79

VISITING HOURS:
Please note that certain areas will be closed at various times as an economy measure
The Museum Shops Offer a Wide Selection of Quality Gifts. 10% Discount for Members.
For Details of Exhibitions, please see Art Guide.

Beth Hatefutsoth
The Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sun., Mon., Thurs. 10 a.m. — 5 p.m. Tue., Wed. 2 p.m. — 9 p.m. Fri. closed, Sat. 10 a.m. — 2 p.m. Admission free on Saturdays.

The study areas of the Museum are not in operation on Saturdays.
— Children under 6 years of age are not admitted.
— Organized tours must be pre-arranged (Tel. 03-425161).

Permanent Exhibition Gallery:
The main aspect of Jewish life in the Diaspora past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video booths, computer terminals, etc.

Temporary Exhibition Gallery: "Ghettos in Italy: Venice — Rome"

Special Exhibition: "Moses Mendelssohn and his Time"

EVENTS: "Saturday Morning Discussions," moderated by Yaron London.
"Who is a Jew? — the proposal of Rabbi Alexander Schindler"
Participants: Prof. Yehoshua Porat, Prof. Ezra Spicehandler, Yehuda Oron, Yoram Kaniuk.
"The Jews of Afghanistan," Dr. Yehoshua Ben-Zion.
Saturday, January 19, 11 a.m. Admission Free

Beth Hatefutsoth is located on the campus of the Tel Aviv University (Gate 2) Klausner Street, Ramat Aviv.

Buses: 13, 24, 25, 27, 45, 49, 74, 79, 572

AT KESHET'S MARVADIA
TILL FEBRUARY 15
20% —OFF!—
REPAIRS ON CARPETS HANDED IN FOR CLEANING
At Keshet's Marvadia, repairs by hand and by machine, on all kinds of carpets!
Keshet has 100 branches.
One of them must be in your neighbourhood.
Further particulars from the Plant:
Tel. (03) 795141

ROLEX
THE PRESTIGE WATCH
Repr. "Eurasia"
17 Ibn Gevirol, T.A. Tel. 237630.

israel film archive · jerusalem

15.1 14.00 **Day of the Locust** — John Schlesinger
19.1 19.00 **Face to Face** — Ingmar Bergman
21.30 **Pretty Baby** — Louis Malle
21.1 19.00 **Citizen Kane** — Orson Welles
21.30 **Network** — Sydney Lumet
23.1 19.00 **Hiroshima Mon Amour** — Alain Resnais
21.30 **Dillinger** — John Milius
24.1 19.00 **Five Easy Pieces** — Bob Rafaelson
21.30 **New York, New York** — Martin Scorsese

Screenings: Beit Agron, 37 Rehov Hillel M. Shavey Auditorium

Pro Hart: oil painting (Leivik House Gallery, Tel Aviv).

Fleeting moments

Gil Goldfine

ESSENTIALLY, all art is autobiographical, whether overt illustration of one's past, or abstract patterns born of an artist's psychological need to investigate, change or compress experience.

For many years ZVI TOLKOVSKY has approached his art via the magical bridge that enigmatically spans human consciousness with the fuzzy unexpected, the harsh fact diffused by the fleeting moment. Tolkovsky's meditative mixed media assemblage and collage speak to us, symbolically, of his past. But they also project a contemplative aura that radiates visual ideas of a wider, more collective, nature.

Tolkovsky's current show of works on paper is an engrossing display of sophisticated two and three-dimensional "items," the historical, museum oriented character which takes us on a winding course through a multitude of contrasting layers like reality-illusion, youth-age and a Da Vinci-inspired reference that moulds scientific study with aesthetic applications.

Using rough-hewn rag paper as his backing, Tolkovsky regulates his literalness, however obscure, by using only black and white paint, together with accents of neutral strips of tan wood or unobstrusive chunks of glass, plaster, stone or rusted wire. His solid rendering and coordinated relief collage is matched by schematic, idealized and cubistic drawing that often resound with echoes of serious Dada.

Crucial to the success of Tolkovsky's art is his more than skilful handling of line, shape and textural surfaces. He alternates and counterpoints these elements into an harmonious, cohesive, force without "abusing" any singular part within the whole. Tolkovsky's ability to balance and weigh turns delicate contours into monumental volumes and alters dense areas of black graphite into images of fluttering sheaves of paper.

Studying Tolkovsky's architectonic inventiveness or delving into the psychology of his adolescent records may or may not unlock the viewer's personal trunk of memorabilia. Nevertheless, in addition to being a source of stimulation and inspiration, Tolkovsky's works on paper afford one visual pleasures. (Julie M. Gallery, 7 Glikson, Tel Aviv). Through Jan.

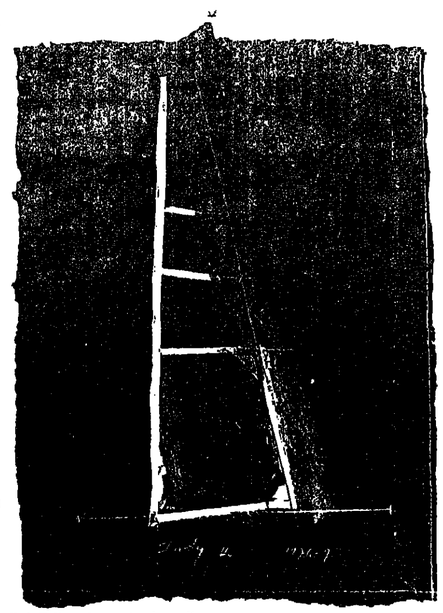
PRO (KEVIN CHARLES) HART is an Australian genre painter whose oil washes depict the austerity of rural life on the farm and in the mines Down Under.

The long windswept horizons of the outback, farm station; small pubs, sheep pens and the ubiquitous eucalyptus are standard images, described by an illustrative hand in a rather naive style in which figures and trees are reduced to

Shevet: drawing (Amalia Arbel Gallery, Tel Aviv).

standardized elongated forms. The formula for drawing is matched by a recurring vertical-horizontal compositional grid. All of Hart's paintings effuse a filtered atmospheric light controlled by combinations of shadowy greens and sepias, red-orange earth tones and turquoise skies, suggesting a mellow sunrise or sunset.

Hart describes his work as belonging to the school of "Social Realism." Although in some ways it resembles American figurative painting of the '30s (Benton, Marsh and Gropper) it doesn't bite, attack or praise any particular human condition. In most cases Hart merely focuses his attention on describing provincial vignettes. (Levik House Gallery, 30 Dov Hoz, Tel Aviv) Till Feb. 6.



Zvi Tolkovsky: mixed media (Julie M. Gallery, Tel Aviv).

A MEMORIAL exhibit of bronzes by the late YAACOV LOUCHANSKY, who died last year at the age of 102, displays his classical attitudes towards volume, space, pose, material and surface. However, Louchansky's realistic, sometimes exaggerated, translation of forms in space transcend illusion and are sparked by an ephemeral, introspective, presence. Caught at the crest of a wild gesture, even Louchansky's beautiful bolting horse is imbued with an extra does of delicacy and grace. A lovely little show, worth a visit. (Rosenfeld Gallery, 147 Dizengoff, Tel Aviv).

LARGE, frenetically drawn, pictures of humanistic and animalistic creatures by SHEVET (the architect Eliezer Frenkel), are barbs tipped with depression, anxiety and possibly death. Rendered in acidic colours with broken and fractured staccato brush marks, Shevet's horrific beings scream out from the gallery walls. The lack of frames creates a feeling of a rogue's gallery. The effect adds to the honest brutality of the images. (Amalia Arbel Gallery, Ariozoroff, Ben Yehuda, Tel Aviv). Till Jan. 26.

SHMUEL BONNEH has augmented his usual religious-oriented themes with pale toned landscapes of the Carmel hills and the lower Galilee. Bonneh's canvases are very painterly. One respects the richness of applied pigment and the physicality of "sculpted" brushwork. Comparing Bonneh's still life and landscapes to his large spiritual pictures, ones feels the frailty of the former and appreciates the intensity of the latter. (Givon Fine Art, 35 Gordon, Tel Aviv.)

NIMROD GADESH is an Israeli born auto-didact who has focused all his attention and talents on creating hard-edge, kinetic inspired pictures. Many are pure black and white linear illusions while others become flamboyant exercises in colour and shape. Somewhat different from the strict edicts of kineticism, Gadesh works intuitively as designs seem to flow from the hazy core of a visual idea. This is his first one-man show. (Tel Aviv Sheraton Art Gallery, 115 Hayarkon, Tel Aviv). □

Far East invades Middle East

Post Art Editor

FAR Eastern culture is taking over Jerusalem. Following the opening of the Pins Collection at the Israel Museum last week (see centre pages) the Hebrew University played host this Monday to the opening of a six-week show of books, woodprints and some original watercolours by famous Japanese artists, all devoted to the theme of ghosts and goblins. The collection is from the Tikotin Japanese Museum in Haifa and the opening, like that of the Pins show, was addressed by the Japanese Ambassador, H.E. Nagao Yoshida, as well as Mr. Felix Tikotin; it will be reviewed on these pages next week.

The internationally famous Sackler Collection of Chinese painting will also open at the Israel Museum in a few weeks time; it is accompanied by a catalogue of renowned scholarship. In March, the Israel Museum will unveil its recently acquired Ladejinsky Bequest, a collection that comprises the arts and pottery of five Far Eastern cultures. □

Worth a second look

HEINZ SEELIG'S Biblical lithographs (or most of them) plus a few oils have been seen in Haifa previously. They are well worth a second viewing, particularly the "Creation" and "Garden of Eden" series. However, to call them "naive" is a misnomer for they are too elegantly sophisticated for that appellation. The graded colour in the "First Day" and the blue of the "Fourth Day", the multicoloured and sprightly life in Eden and the costumes of the underlings escorting the elephant which the Queen of Sheba is giving Solomon, so typical of a theatrical extravaganza, all emphasize the point. (Abba Khoushy Community Centre, Haifa). Till Jan. 29.

YONAH ZALIOUK shows "Tribute to Haifa", oils and gouaches, 1926-79. Zaliouk, a veteran Haifa painter continuously associated with the city, is very much the product of art in the first two decades of the Mandatory period. In her oils you will find signs, perhaps, of other painters, but she actually represents the common approach, viz. the then fashionable dark, fatal colours from which her oils have never been entirely freed except in the fine "Port" (14). On the other hand, her gouaches, a true *forte*, are flexible, spontaneous and brighter coloured. ("Naamat", Beit Hannah Hushi, Haifa). Till Feb. 1. □

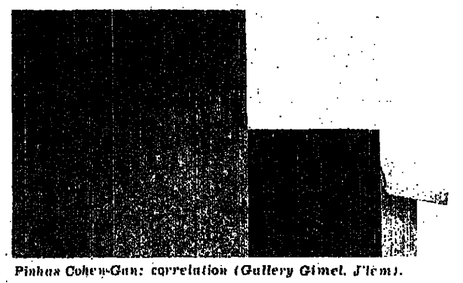
E. HARRIS

Cohen-Gan's correlations

PINHAS COHEN-GAN is showing what he this time terms "art coefficients" and "structural correlations of painting, sculpture and architecture." All of which seems to me much too grand an introduction to a large series of works made up of a square of painted surface to which is attached a smaller square of coloured formica, with a little ledge attached to that and then stuck at the end, a small minimal-sculptural wooden form, allegedly derived from an isometric reduction of an architectural structure. Seen one and you've really seen them all. But these works are yet something more than an eclectic combination of Michael Gross, Carl Andre and Mel Bochner: C-G has that feeling for colour that surprises and pleases and, in an accompanying series of little — but much more interesting — drawings of correlations of shapes and colours, that charming sleight of hand that delights in a way that he deliberately avoids in the larger pieces. Gallery Gimel, Rehov Shlomzion, J'lem). Till Jan 24. 4.30 p.m.-7 p.m. only. Fri. 11-1.

ABERDAM (1894-1963) the Polish-Jewish painter of illusionist apocalyptic visions, who worked and died in Paris, is represented here with typical works. The exhibition was fully reviewed when recently on show in Tel Aviv. (Debel Gallery, Ein Karem). Till Jan 31.

MEIR RONNEN



Pinhas Cohen-Gan: correlation (Gallery Gimel, J'lem).

SOUR CREAM FROM FAIRYTALE LAND

Prizes for everyone who gobbles it up! Collect the lids and win stand-up dolls of all the Snow White characters.

Tnuva's sour cream is as white as Snow White, as light as a Fairy, as delightful as a princess. "Sour cream from Fairytale Land" also brings you eight wonderful characters from Snow White and eight from Peter Pan, each of them 15 cm. high! Cut them out and decorate your room with these colorful dolls.

Just send five Tnuva sour cream lids to Post Office Box 7130 Tel-Aviv. Include your name, address and age and you'll receive in return 3 dolls for every 5 lids you send in!

And . . that's not all! Everyone who sends in for these dolls, will participate in a weekly prize-giving of tee-shirts decorated with the Snow White and Peter Pan characters or colorful posters! Send in for the "Sour Cream from Fairytale Land" Super Offer now.

tnuva
The best of Nature's harvest.

Still at special reduced price!

IL8.85 instead of IL9.80

Participation in this offer is prohibited to all employees of Tnuva and Arieli.

© WALT DISNEY PRODUCTIONS ARIELY

kitsch. Pins has a first edition print of strangely proto-impressionist cast, one from the "69 stations of the Kisokaido," entitled "Miyanokushi" (should be Miyanokoshi?). Though the dating, signature and foreground are all in order, the clumsy design and treatment of the background could hardly have been rendered by the master. Who was to blame, Hiroshige II, an apprentice, or the blockmaker?

Elsewhere, Pins ponders the equally uneven achievements of another great master, Utagawa Toyokuni. I am inclined to attribute his poorer pieces to Kunisada, who, as Pins himself points out, began by using Toyokuni's name.

Fortunately, Pins also has really splendid works by both Toyokuni and Hiroshige. One of his Hiroshige prints, the rain shower on the Ohashi bridge, is the one copied by Van Gogh. In London recently; the buyer's total expenses amounted to $70,000).

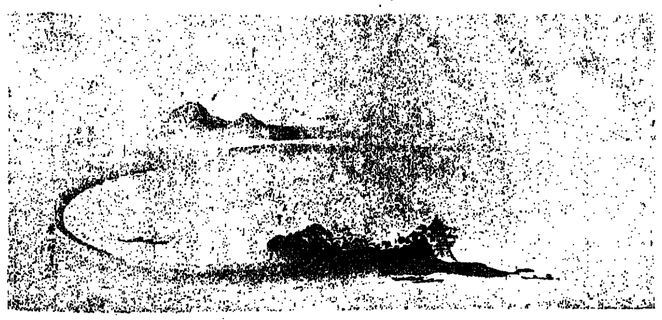
In general prices vary hugely with print quality: there might be several thousand versions of a single Hiroshige print in existence: early first prints (when the block was fresh, anywhere from 200 to 1,000); later impressions; and finally reprints from recut blocks, editions that were made years after Hiroshige's death. Some versions of one particular block may go for £50 today; others for $6,000 to $16,000. The discrepancies in quality are enormous and no two of the best prints are totally alike.

Even a collection as large as that of Pins is unable to reflect the immense variety and range of work produced by each of the famous *ukiyo-e* artists. For instance, the Utamaros on show are all large heads and there are no Utamaro "green house" scenes from which Degas derived so many of his startling (to with such a "pillow book" before marriage. I also recall seeing a print of a "lonely woman" using a pillow book as a masturbatory inspiration. Shunga by Utamaro, Toyokuni and Hokusai are among their best works.

There is one explicit erotic print in Pins' catalogue, part of a book of eight. The Shogun's censor might pass such material if it was artistic enough but many were printed clandestinely and anonymously. The censor's seal appears on many *ukiyo-e* 18th century prints. Two famous artists, Utamaro and Hanabusa Itcho, were imprisoned or exiled for poking fun at a mistress of a Shogun.

Most prints comprise a text on the subject, the artist's signature, the publisher's seal and the censor's seal. Seals of collectors are often added and Pins' own seal adorns many of his pieces. The original seals were placed so as to form part

(Above) *"Lovers on a mattress" is one of the more discreet Shunga works, attributed to Ippitsusai Buncho.*
(Below) *"Moonlight over the lake," by Hanabusa Itcho, a minimalist impression painted with sumi (ink wash).*



There is also a fine "View of Fuji" by Hokusai, Hiroshige's great contemporary and the last of the giants, beautiful despite the fact that parts are slightly out of register.

While there were a hundred or so known *ukiyo-e* woodblock designers, the outstanding figures among them (between 1650 and 1850) can be counted on the fingers of three hands. Pins has a number of all the notable ones, with the exception of Sharaku, whose portraits of Kabuki actors rarely come on the market and then only for huge sums (one was auctioned in London recently; the buyer's total expenses amounted to $70,000).

In general prices vary hugely with print quality: there might be several thousand versions of a single Hiroshige print in existence: early first prints (when the block was fresh, anywhere from 200 to 1,000); later impressions; and finally reprints from recut blocks, editions that were made years after Hiroshige's death. Some versions of one particular block may go for £50 today; others for $6,000 to $16,000. The discrepancies in quality are enormous and no two of the best prints are totally alike.

Even a collection as large as that of Pins is unable to reflect the immense variety and range of work produced by each of the famous *ukiyo-e* artists. For instance, the Utamaros on show are all large heads and there are no Utamaro "green house" scenes from which Degas derived so many of his startling (to 19th century eyes) compositions.

At the high point of *ukiyo-e* during and towards the end of the 18th century, subject matter concentrated on the pleasure principle: actors, famous plays, courtesans, life in the green houses of the Yoshiwara, Tokyo's amusement and brothel quarter; depictions of famous lovers; and Shunga, the explicit pornography designed not only to titillate and inspire customers but to provide sex education and stimulation for young couples: it was not unusual for a bride to be presented of the composition, as are signatures and seals in all oriental art. When prints or paintings in poor condition were cut down and thus reduced in size, as are a few here, some of this colophonic material disappears.

WOODBLOCKS first appeared in Japan as small textbooks, for instance on the making and wearing of armour. They quickly became the means of selling famous tales from Japanese literature, as well as legends and ghost stories: many of the first independent broad-sheets depict Buddhist demons. They were also used in handbills and theatre programmes.

The theory has been advanced that *ukiyo-e* ("floating world") prints were also designed to serve as "poor man's painting," to be placed in the *tokonoma*, the viewing niche of the Japanese house, in which one work is placed at a time, for suitable attention and contemplation; for apart from painted screens in large palatial homes, paintings were considered too serious a matter to be left on the walls as decoration.

But in travels all over what was still the old Japan at the end of World War Two, I never saw a woodprint hung anywhere; it was always kept in an album. Framing was unknown (western paintings were bought with their frames). There were no prints in the tea houses or the girl houses of the Yoshiwara either, though the Yoshiwara then still looked exactly the way *ukiyo-e* artists depicted it.

The Japanese, at the time, did not place too high a value on *ukiyo-e* prints, though first editions were carefully preserved in museums. In 1946 I bought Hiroshige and Kunuyoshi prints in the art departments of department stores for $1 and as little as 25 cents.

But "poor man's painting" is a misnomer. In 18th and 19th century Edo the average man's sensibilities were acute, a tribute to Japanese culture. The standards of old Edo (Tokyo's predecessor) were high indeed; and print artists were challenged by their public. Japanese are still taught to consciously examine the aesthetics of every object handed to them, even the arrangement of noodles and parsley in a bowl of soup. In Edo, even paid love was invested with aesthetic ritual and the top courtesans, graded according to training in aesthetics, conducted themselves like royalty. Little wonder they are the heroines of so many stories and so many of these prints.

Some of these beauties may look strange to our eyes, for the artists have conformed to convention and exaggerated their "noblest" qualities: curved nose, small mouth (some too are Kabuki female impersonators). The triumph of *ukiyo-e* is not only this formalization of face and form, but the extraordinary high quality of the dramatic compositions, which propose solutions far more daring than anything seen in the West at the time. While the East has a long tradition of designing calligraphy to perfectly occupy the vertical form, the very thin pillar prints (so called because they were allegedly hung on the wooden pillars of houses, but more likely on those of tea houses and greenhouses) taxed ingenuity to the utmost. The *ukiyo-e* artists responded with innovatory masterpieces that led the eye in and out of the print, cutting some figures in half in the process, with dynamic contrasts of "empty" space. Western artists (and even photographers) led by Degas, eventually absorbed the lessons of all these innovations. Pins' pillar prints alone, in which all the masters of this particular medium (notably Harunobu) are represented are a collectors' triumph.

VISITORS to the Pins show seem reluctant to leave the charming prints by familiar names and turn to the wealth of paintings in the lower part of the gallery. Most of these works require patient contemplation before revealing all of their true nature to the viewer, though some are charmingly direct. In general, they subscribe to the classical oriental notion that less is more, that what is perceived with difficulty, as through a mist, is preferable to what is immediately obvious.

In a sense, they anticipate much of Impressionism, seeking to express the essence of a view or person without in any way using literal devices. In an utterly charming little view of a house on a hillside attributed to the School of Sesshu (16th century), the house and the boat (which suggests an otherwise undelineated lake) are reduced to the cypher of an ideogram.

What is even more amazing is that while this very freehand painting may only be a fragment, it is based on a construction made up of Euclidean geometry, employing equilateral triangles and masses based on the rotation of two squares within a rectangle; the basic matrix might have been that of Rogier van der Weyden. Was this an independent discovery of one of the "universal truths" of composition, or did this schema make its way to the East with the Italian silk traders and Portuguese merchantmen?

The Japanese, unsaddled with original sin or hopes of redemption, have a knack of not taking things — except matters of the heart and honour — too seriously. The humour which abounds in many of Pins' paintings by Zen monks and their stylistic followers are a case in point. Some works here by Hakuin (1685-1768) and his near contemporary Seikyo, both favourites of mine, are sheer delight: they render monks with all the humour, cynicism and formalisation of modern comic strip artists. The combination of the Hakuin kettle on the hob and the "grass-writing" of the humorous text sums up the spirit of this school.

Though accomplished with simple technical means and economy of stroke, both the Japanese and Chinese paintings are the results of much practice and long and profound consideration (a Nanga master once taught me to think for at least 15 minutes about what to do with each successive stroke, before actually making it as quickly and freely as possible; relation to the rectangle was crucial and though we did not actually use the geometrical criteria of the West, the results often approximated their employment).

THIS splendid show is accompanied by a display and chart of *ukiyo-e* printing materials. The illustrated catalogue itself is not only a first class didactic experience but a first class production. Made possible through the generosity of Baron Edmond and Baroness de Rothschild, it has been beautifully designed by Ora Jaffe of the Museum. Details of paintings have been photographically enlarged in a way that points up superb compositional devices. Both neophyte and aficionado will find this book well worth the price.

Jacob Pins, *domo arigato!* □

Rules and regimentation

Singapore was the first stop on The Jerusalem Post's HIRSH GOODMAN's recent Asian trip, which also included Hong Kong and Thailand. He was impressed by the discipline imposed on the residents of the tiny independent state.

SINCE THE revolution in Iran, travel to the Far East has become very complicated for the Israeli. One first has to fly either to Athens or to Frankfurt, pick up a connecting flight with one of the European carriers, and then take the risk of flying over Iraq to India and then on to the Far East.

Of course, one can always fly — as Israeli officials do — through Africa or the U.S., adding dozens of hours to an already tedious journey, whipping in and out of time zones and disrupting your biological clock for days.

Travelling to the Far East, for Israelis necessitates adding a hop to Europe and several hundred dollars to an already expensive journey. There are special packages, one supposes; but one would be safe in speculating that any Israeli headed in that direction this year will either be travelling on someone else's expense, using up the last of their "black money," — or wealthy beyond the norm (which when you think about it, is not all that wealthy).

To state a plain fact: the Far East has become a rich man's holiday. Flights are expensive; hotels are expensive; and restaurants are very expensive. It is said that this has all happened over the past two or three years, with the tremendous influx of well-heeled Japanese tourists who march through the area in regimented groups, following their flag-bearing guide from one country to the next, at break-neck speed, stopping just long enough to take pictures with brand-new Canons or Asahi Pentaxes and snapping up every piece of souvenir junk.

The Japanese, with their astronomical cost of living back home, find the rest of the region cheap and have, we are told, been scattering their yen like seed. As a result, prices have skyrocketed to a point where even people who go there often on business say they have a hard time keeping pace with the change.

ONE THING one learns very quickly in the Far East is that the people of the region, virtually regardless of nationality, adapt very quickly to changing conditions, be they political, social, or economic. Singaporeans have learned to live with a benevolent autocrat guiding their every movement; the people of Hong Kong seem to never have thought about obtaining independence from Britain; and the Thais claim that they will learn to live with the Vietnamese if they decide to invade, in the same way that they lived with the Japanese during World War II.

SINGAPORE, for me, was a bit depressing. Hanging on to the Malaysian peninsula like an unwanted appendix, the tiny country, without any natural resources other than a well-disciplined supply of cheap labour, seems unnatural.

The cleanliness, enforced by fines of 500 Singapore dollars (about U.S.$250) or three months in jail for throwing a cigarette butt on the ground is unnatural. The British influence evident on every street corner of this south-eastern tip of Asia is unnatural. The row upon row of shops, all selling the identical cameras, watches, jewelry, radios, calculators, you name it, are unnatural.

You have the distinct feeling that Big Daddy is watching over your every movement.

I don't think I have ever seen a people whose lives are so regimented as in Singapore; where reward and punishment are so clearly established, governing every facet of a person's private and public existence. There is very little room for freedom of decision. The government has got it all worked out for the individual, who is a mere cipher in a collective society being led along the road to efficiency and national bliss — whether they like it or not.

In order to control the population problem, it has been declared unpatriotic to have more than two children. In case patriotism alone is not enough to curb the age-old Chinese desire for large families, the incentives have been made clear: the state will cover education, health, and other costs for the first two children. With the third child, the family starts losing state support and has to pay progressively higher fees for schooling.

But it would be presumptuous to pretend to any understanding of the social reality of Singapore on the strength of a few days' stay. All one can hope is to convey a general and very superficial impression.

Israelis and other Westerners who live there love it. And why not? Houses are large. Servants are cheap, disciplined and efficient. The exorbitant rents are paid by their companies. They fly in and out at will, breaking the claustrophobic monotony of living on an island which is as long as the distance between Tel Aviv and Netanya, and as wide as the West Bank. They belong to the luxurious sports clubs and escape the unbearable heat by hopping from air-conditioned car to air-conditioned office to air-conditioned home to air-conditioned restaurant.

Most of the old colonial-style buildings have disappeared, to be replaced by skyscrapers where corporation executives from almost every country in the world control the flow of trade and money through this free port and main Asian trading centre.

ONE OF Singapore's great problems is traffic. The island is choked with cars, buses, trucks and tricycles.

No matter what the time of day or evening, it is almost impossible to move. In an effort to improve matters, the government has instituted the famous Singapore traffic plan — famous because several Tel Aviv municipal officials made headlines last year when they decided to travel to Singapore at a cost of IL90,000 a head to see for themselves how it worked, not relying on books, pamphlets and other crystal-clear explanations available through the post for IL14.

The plan is simple. The centre of town is off-limits to all non-commercial motor vehicles, unless the owner is prepared to pay an excessive monthly fee for an entry permit, or unless he is carrying three passengers. Otherwise he has to leave his car at an outlying parking lot and continue on foot or by public transport.

They say that the plan has been a success. If so, one shudders to think what things must have been like before.

Another unique method they have devised is simply to forbid any more cars onto the island. Anyone who wants to buy a new car has to turn in his old one, which is then scrapped. This is true even for foreigners, who, when buying a new car on arrival, also have to find a cheap old one to hand over before they can get a licence.

WHAT WITH all the rules and regulations; the signs warning of the penalties for throwing litter; the six policemen on every street corner watching every move; and a labour force denied the right to strike (but with labour demands open to independent arbitration), there is not much of the authentic East about in Singapore. Only in the old Chinese quarter do you get any flavour of it.

Here are the narrow alleys with their brothels (illegal but tolerated, provided there is no open soliciting) and Chinese medicine men, humped over slow-burning incense, offering cures for every ailment of mind and body. Here one even happily espies an occasional piece of paper thrown on the ground and senses an undercurrent of law-breaking in this otherwise sterile society.

The Westerner is accosted every few yards by a tout who proffers a printed card announcing that, for a small fee, you can watch his daughter's versatile love-making.

ONE CAN also rent a peephole in a huge box placed precariously on a tricycle and along with a dozen other spectators, mostly Chinese, watch old, scratched blue movies, projected on a minute screen.

Walking into Chinatown at night is almost like stepping, for a while, into a different country. Every street corner has its snake charmer — usually a Malay — and its fortune teller. A hundred spotless open-air counters offer all manner of noodles and seafood, and countless stalls sell sweet paw-paw and other exotic fruits peeled and packaged like ice-cream in other lands.

Perhaps most fascinating of all in Singapore are the funeral houses, which continue to enshrine the distinctive attitudes of the people to life and death. They hold, for example, that a man should be sent along to the next world with the things he did not manage to acquire in this one. Since the top status symbol, and the unquestioned desire of any self-respecting Singaporean, is obviously a Mercedes Benz, there is an entire industry on the island that specializes in making dummy Mercedes cars for the funeral pyre. These are constructed of bamboo and paper, in a two-tone colour scheme, and come complete with spare tyre.

They say, too, that the best free meal to be had on the island is at a decent funeral, where grief is overcome by happiness that life can only be better on the other side of the great void.

NO VISIT to Singapore is complete without a post-midnight stroll down Boogey Street, a perfectly normal and mundane thoroughfare during the day and early evening, which becomes a transvestites' Dizengoff at the stroke of midnight. It is not only a weird and discomforting sight, but also absolutely out of keeping with everything else on this island, where it is a crime to possess a *Playboy* magazine.

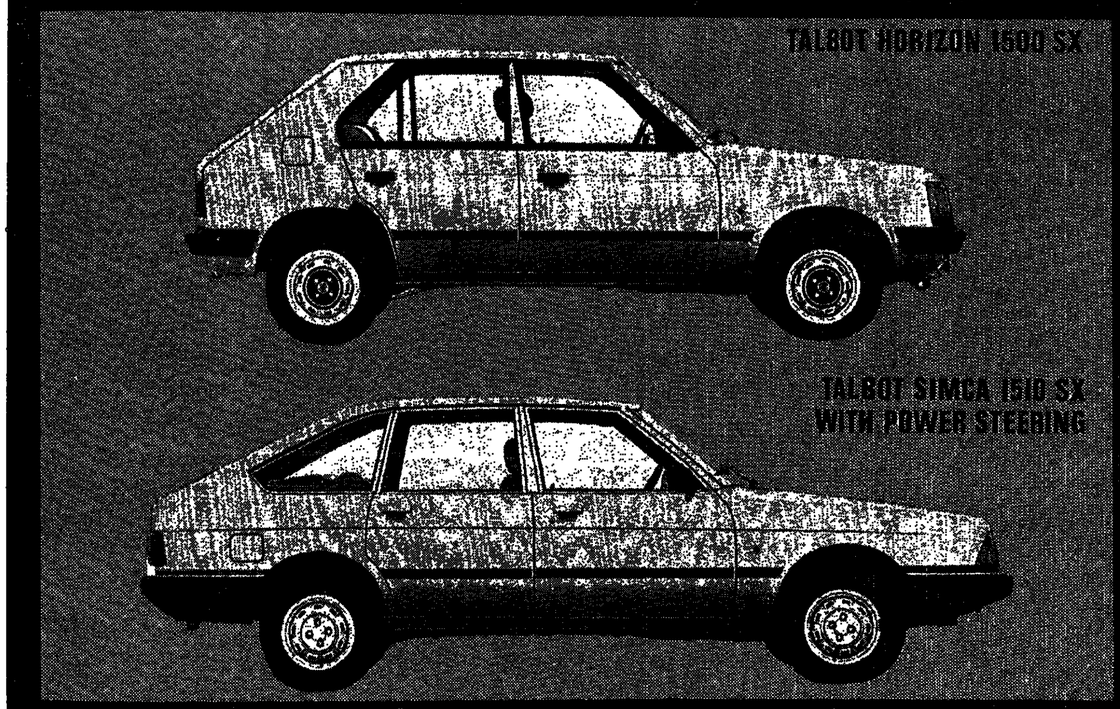
And finally, one abiding impression: no matter where one goes during the day, one will invariably see someone cutting grass. I have never seen so many people employed at keeping sidewalks, road barriers, public parks, factory lawns and private gardens trim. Hundreds of grass-cutters wielding automatic shears crawl over the countryside like ants on a hill, working tirelessly to prevent the jungle greenery from consuming the concrete with which it has been replaced.

The grass-cutters and the wonderful sidewalk meals at Fatty's Restaurant; the police and Boogey Street; the snake charmers and slick, ultra-modern shops are all part of Singapore — a tiny island of great paradoxes, independent now, but with Malaysia ready to re-acquire sovereignty at the first opportunity.

(First of two articles. The second will appear in Wednesday's Post)

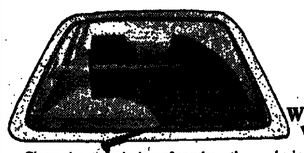
THE AUTOMATICS

Enjoyable driving from Automotive Equipment



Automatic Transmission

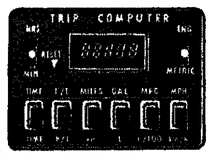
Gives you effortless driving in congested traffic, and a smooth comfortable ride.



Rear Window Wiper

Clears the rear window of condensation and rain. Better visibility ensures you a safer journey. And tinted windows.

Trip Computer

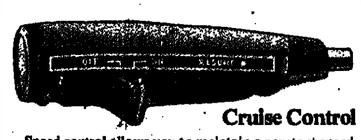


Electronic trip computer digitally displays time, departure time, distance travelled, elapsed journey time, average speed and petrol consumption.

TALBOT AUTOMATIC

Bucket Seats

The Talbot automatics have Bucket Front Seats and velvet upholstery. All seats completely support the body. In the completely reclined position, they provide a comfortable bed.



Cruise Control

Speed control allows you to maintain a constant speed, irrespective of road conditions, and with your foot off the gas pedal.

THE NEW SPIRIT OF MOTORING IS HERE!

TALBOT AUTOMOTIVE EQUIPMENT LTD.

Tel Aviv: Automotive Equipment Ltd., 74 Petach Tiqva Rd., Tel. 03-336115 **Haifa:** Automotive Equipment Ltd., 104 Ha'atzmaut Rd., Tel. 04-524475. **Jerusalem:** Shalkeviz, Talpioth, Tel. 02-719404. **Netanya:** Levinkopf, 44 Herzl St., Tel. 053-23307 **Ramatayim:** Elazar Lev, 44 Hashikmim St. Tel. 052-34218 **Bnei-Brak:** Dvash, Car Trading Ltd. 162, Jabotinsky Rd. Tel. 03-704646. **Afula:** Shahal, 10 Sharet St., Tel. 065-23875. **Nazareth:** El Arz Tel. 065-54633. **Eilat:** Amdar, Tel. 059-5544 **Beer-Sheva Negev,** Tel. 057-75824.

The seventh day

SHABBAT SHA: Surreligious & Provincial Poems of a Family Jew in English in Israel Towards mid-58th Century by Dik Flantz. Tel Aviv, Now (P.O.B. 21366). 56 pp. No price stated.

Sholom J. Kahn

WHEN I FIRST read this book (I have since reread it with ever-increasing pleasure), I felt: this is a book I have been waiting for — though I could never, of course, have predicted it. That means, probably, I wish I could have written something like it myself. It has the makings of an Israeli classic.

Shabbat Sha combines universality and the utmost particularity in wonderful ways. I met Richard Flantz once, and have had dealings with him as an editor, but now I know "Dik Flantz" as I know Catullus and Horace, Whitman and Robert Frost, Yehuda Amichai and Harold Schimmel: his history, family, friends — his life and soul, to use an old-fashioned term. I love what I have found.

YET THE importance of this book is also national: it addresses itself in a variety of ways to Israel's central problem, even more important than the Arabs and settlements — religion. If we know what we are, as Jews in our homeland, all will be well. If not, Arafat and Khomeini may finally defeat us. That's the basic truth of our position.

Shabbat Sha has the precision of true poetry, starting with the title and long subtitle. *Sha* is inspired: it sounds at first like a cut-off *Shalom*, but it is also the Yiddish *"Sha, shtill... " macht nisht kine gerieder..."* Hush. The silence of God. The book ends: "While we work, we need/ a shabbat/ shake/ & sha." I won't try to explicate "shake" here, but one of its associations for me is Shakespeare.

Flantz tells us everything we want and need to know about him. For instance:

"What kind of name is Richard Flantz? Born Ryszard Flantz, assimilated Polish Jewish on corrupted German grantname, Rysiek as my parents called me. And then why in Australia Dick, and dik/rosh pina and dick/ramat-gan, and diek as the Hebrew pronounce it, i before e except after c, considering P.R. Dayek, pseudonymous unknown Hebrew poet translated by Flantz, and dik/dr. richard flantz."

He is, then, at one level, Australian Jewry's contribution to English poetry in Israel, one of the Tel Aviv English Poets group (which includes also Karen Alkalay, Riva Rubin, Richard E. Sherwin); and he teaches at Tel Aviv University.

THE BEST WAY TO review this book would be to quote it entire. Let me try instead to concentrate on what it makes of the first half of its title: *Shabbat*. As one of the poems says, "Shabbat isn't Shabbes, isn't Saturday" — nor is it "Sabbath," exactly, though that form also appears. It is the central meaning of Dick's life, as man and poet, and that's what his book is saying so beautifully on every page.

If only this book, in a million copies, could be read and understood by Jews everywhere. Perhaps then the Kulturkampf which is threatening to tear us apart might be averted, or at least mollified?

Because Flantz is (what most of us are) "a family Jew," and "surreligious and provincial" — his poetry expresses a particular corner of Tel Aviv (the first all-Jewish city, after Berdichev). This includes the Yarkon and its park, the seashore, and above all *friends:* the book is dedicated "to/ from/ for/ my friends/ now and then." And I now know well, from his poetry, his wife and three sons: Zohar, Jojie, and Ohav (what beautiful names!).

Did Flantz create the verb: to Sabbath — Sabbathing? It is connected with the Hill which is his Synagogue, or at least his Place of Prayer: "Explanatory Note, for those for whom/ my Sabbath and my Hill are new: there's/ a hill outside my flat, and I go up there/ sometimes, sometimes Friday evenings./ Sabbath Eves."

We must be very precise at this point. If Flantz is, by certain definitions, a "secular" Jew — that is, not an observer of *mitzvot* or a member of a synagogue — it is certainly not out of ignorance of Jewish tradition. Nor is he anything but a sincerely religious Jew, and (for my money) a deeply rooted Israeli:

"Here I am, a middle-aged householder in a warm month, with three sons not at high school yet, and not one war loss in my family since the world war, rare fortune here that leaves me with no particular fallen soldier or soldiers to mourn, tonight or any other night. Who's interested? This I's only a bit of *tarbut*, only part of our living and dying: We will die but the eternity of Jerusalem will live, said (some weeks before he fell) Mosh, Commander of Gush Etzion."

REALLY TO understand Flantz's way of "Sabbathing" you must read his book — all of it. I can only drop a few hints. We never forget, for instance, that Flantz is a translator: the authors he has Englished include Pinhas Sadeh, Yitzhak Orpaz, Nathan Yonathan, Yoram Kaniuk — what a list. His poetry exists, with super control, in its language as well as (Flantz quotes Karen Alkalay) in "the thisness of things."

Flantz is a highly self-conscious and self-critical poet — though he also knows where and how to "let go." As he says: "I'm an antimetaphor man." There is, therefore, no single allegorical "key" to his Sabbathing, no theological formula. He says what is necessary in a poem (not listed in the table of contents) printed, almost as an afterthought, on the back cover:

I sabbath like *amcha*, family,
friends, hill, beach,
park, river, smoke, drive,
barbecue, drink, write,
photograph, read, play ball, lie
looking at sky,
think of my love, my wife,
rhyme with delight

when it comes. And there are
people you can't say
Shabbat Shalom to, or better
have a good Shabbát,
because they don't do Shabbát.
You could say it
but you don't, cos it's them
you're wishing,

not yourself. You can wish it
silently, secretly,
or in verse, driving with sons to
synagog-on-sea,
Musaf high on a rock, part of a
fallen fortress wall,
north of the mosq of Sidni Ali....

And so forth. At last, I think, the average Israeli Jew — who is usually a deeply religious person without being "observant" — has his poet in English. (There are various rough equivalents in Hebrew, but that is the subject for a book.)

I MUST draw attention to three longer poems that give an intellectual structure to the collection: "Havdálah (The Second)," "Poema One: The Last as the First: The Right Name," and a final ("Appendix") "Rereading: Abraham's Family."

The last one takes us back — not only of the rabbis, and the Talmud, and the Mishna, and the Temple, and 3,000 years of Jewish History, but of the Bible itself — to our first "Family Jew": *Abraham* (though "Jacob's the one who built the Family"). As the Pope in Rome once said, Abraham is the father of us all.

Let the poet conclude, with the final lines of a "Poemeditation On a Shabbat Portion, On My Porch":

"The rest/ I leave,/ having received no commandments, only texts,/ having chosen this land, this marriage,/ this sea and those rocks/ I'll soon swim in and climb on/ with my sons,/ this Shabbat, this Shalom." □

"So Joseph died...and they embalmed him, and he was put in a coffin in Egypt" (Gen. 50.26). "The Manchester Museum Mummy Project" (Manchester University Press, £15.00) describes the examination, using many modern scientific techniques, of the museum's collection of human and animal mummies. The pictures show the skull of a 15-year-old girl and a wax reconstruction based on a formula for establishing the thickness of the soft tissues. A.B.

Waiting for Lefty

JEWS AND THE LEFT by Arthur Liebman. Chichester, John Wiley & Sons. 676 pp. £11.00

Susan Hattis Rolef

AFTER reading with admiration the first 599 pages of this masterly work on the Jews and the Left in the United States, I was thrown off balance by the 12-page epilogue.

Prof. Liebman states at the start of the epilogue: "I believe that, in America in the forthcoming decades, the Jewish community's harsh confrontation with capitalism will result in a renewed Jewish commitment to socialism." He then brings a wealth of undisputed yet highly selective facts to prove his point, and concludes: "The Jewish socialist movement of the future will hopefully not be an isolated phenomenon. Ideally it will be a centre piece of an ethnically heterogeneous socialist movement capable of converting the United States into a humane, democratic socialist society."

Liebman bases his thesis on the contention that the Jews in the U.S. today are concentrated in declining economic sectors. If the impoverishment of the Jewish community is inevitable, it may simply speed the process of assimilation; but this does not appear to have occurred to the author. If all that remains of American Jewry in the future is its staunchly religious contingent, who is going to turn to socialism?

The attachment of the epilogue to a study in which factual accuracy is vital for its conclusions to be taken seriously, raises doubts about the academic objectivity of the entire analysis, despite its thoroughness and mass of information.

Liebman opens with a theoretical overview in which he assesses traditional explanations for the disproportionate role played by Jews in radical left-wing movements. He examines the influence of the Jewish religion, anti-Semitism and historical tradition, which, although of some significance, cannot by themselves explain the phenomenon.

Liebman introduces the concept of "the radical subculture" when subculture is defined as "a system of norms, values, cultural patterns, and related structures different from and smaller than that of the society."

"The contention underlying this work," Liebman writes, "are (1) class-linked factors enabled and motivated largely working class Jews at the turn of the century and for some years thereafter in the Pale of Settlement and in the major ghettoes of the United States to make Left political choices and to build a radical subculture; (2) once in place this radical subculture, in conjunction with, as well as independent of, those elements responsible for its establishment, functioned to create, recreate, and sustain a vital link between the Jews and the Left."

THE AUTHOR goes on to relate the history of the Jewish connection with left-wing movements, first in Czarist Russia and later on in the U.S., particularly in the New York garment industry. He shows how the Jews in the "Old Left" were forced by circumstances to focus their activities on the Jewish community which strengthened the use of Yiddish and the development of a distinct Jewish brand of socialism.

But the social conditions that provided congenial breeding grounds for socialism within the Jewish community were not permanent. The Jewish proletariat was peculiar with its concentration in light industry, particularly the needle trades, and its view of its working class status as transitory. The fact that the radical subculture was based on Yiddish had a boomerang effect for, after the gates of the U.S. were shut to mass immigration in 1924, Yiddish began to decline as Americanization spread.

The New Left which developed in the late '60s and early '60s contained initially a large Jewish contingent and many of its members apparently had links with the Old Left. However, the anti-Semitic and virulent anti-Israeli positions taken by the New Left after the Six Day War forced many Jews out of the movement.

Any newcomer to this subject will learn a great deal from reading this study. But there is a lot of "dead wood" in the style of writing and greater conciseness and care to avoid repetition would have facilitated the readers' task. More difficulties are caused by the author's failure to provide biographical notes on the leading figures in the drama when they first appear.

Finally, although Zionism is mentioned as one of the factors for diverting Jewish attention away from socialism in the U.S., there is no discussion of the history of Labour Zionism there. Why was there not a more effective synthesis of Zionist and socialist ideology? The author is concerned only with the "destructive" role of Zionism. □

Very rum indeed

Alex Berlyne

He painted Salford's smokey tops,
On cardboard boxes from the shops,
And parts of Ancoats where I used to play.
I'm sure he once walked down our street
'Cos he painted kids who had nowt on their feet;
The clothes he wore had all seen better days.

"Some part of Lowry's convention rises out of his inability to draw the human figure." (Michael Ayrton)

BURKE AND JERK'S pop song about L.S. Lowry, the Lancashire painter, went to number one in the charts a year or so after his death in 1976. I can't recall a similar instance of an artist being accorded such recognition, apart from Leonardo getting the briefest of mentions in Cole Porter's 1934 hit, *You're the Top*, and then it was clear that the composer needed the Mona Lisa solely in order to provide a rhyme for the Tower of Pisa.

Burke and Jerk (Brian Burke and Michael Coleman) limned in the Lowry legend in a catchy tune with a schoolchildren's choir in the background providing, as counterpoint, *The Good Ship Sails on the Alley-alley-o* (which should be familiar to those of you who saw Shelagh Delaney's *A Taste of Honey* on TV this week).

And he painted matchstalk men and matchstalk cats and dogs.
He painted kids on the corner of the street with their sparking clogs.
Now he takes his brush and he waits
Outside them factory gates
To paint his matchstalk men and matchstalk cats and dogs.

The strange thing about the Lowry legend, whether perpetuated in pop songs or in Shelly Rohde's recent book, **A Private View of L.S. Lowry** (Collins, £8.50), is that it was almost entirely fabricated. The endearing, down-at-heel, old man who produced primitive paintings of industrial landscapes populated by matchstalk figures and who only achieved recognition when it was too late, is Lowry's most imaginative creation.

IN SHORT, Laurence Stephen Lowry was a liar, though a subtle, devious and secretive one — a Lancashire oriental who enjoyed playing the simpleton for the benefit of the intellectuals and the art establishment while laughing at them behind their backs. Moreover, he was a true oriental, like the Irish narrator of Flann O'Brien's *The Third Policeman:* "I considered it desirable that he should know nothing about me but it was even better if he knew several things that were quite wrong." It may come as a surprise to Professor Edward W. Said, but Orientalism is much more widespread than geography or colonial history can possibly account for.

I've come across "orientals" from London's East End, the East Lancashire Road and the eastern seaboard of the United States, not to mention West Berlin, the West Riding and the badlands West of the Pecos. It has nothing to do with the Greenwich meridian, race or the colour of your skin; Orientalism is a state of mind.

IN APPEARANCE, Lowry was a scrutable occidental and he bolstered up the image as much as he possibly could by endeavouring to look like a Pendlebury Purrer, the archetypal, no-nonsense, Lancashire lad he could claim to be by birth and upbringing.

He was tall and thin — in Pendlebury they'd say "he favours a streak of pee on a whitewashed wall" — and had a face like a busted clog, set off by a large nose, a feature much admired in Lancashire, where they reckon "a big knocker sets off a door."

Lowry sported the proletarian "short back and sides" haircut which, as they say in those parts, "made him look as if he'd been powed wi' a knife and fork." With his trousers at half-mast (permanently three inches too short), a shapeless trilby and a nondescript fawn raincoat whose collar ground the abrasive soot into his reddened neck, he was every inch a Manchester man.

But you can't go by appearances and, like the man in George Formby Senior's old song, Lowry enjoyed feeling that

I'm not quite so daft as I look.

There's an old story about one of these gormless-yet-cunning Lancashire types (something of the lines of Willie Mossop in *Hobson's Choice)* being asked by a barrister at Manchester Assizes just how far he'd been from an incident he'd been describing.

Witness: "Fourteen yards, two foot, three inches and a 'awf."

Barrister: "Surely you don't mean you know the *exact* distance?"

Witness: "Ah thought some idiot of a lawyer might ax me, so ah measured it to mek sure."

This describes the Lowry technique perfectly. I ought to know; he tried it on me more than once.

I would meet the old man from time to time in the cafés, the Kardomah, Sissons and Fullers, which bracketed St. Anne's church, where Dr Quincey (no relation to TV's medical examiner) was baptised. The Kardomah was a little more down-market and at one time exhibited a sign which read: "In a hurry? Why not have a coffee and roll downstairs."

Over a cuppa, Lowry would pull my leg shamelessly; I soon caught on, however, that he always camouflaged this mischief with elaborate Victorian politeness. "Do you really think so, sir?" he'd ask, interrupting some artypots statement I was making, frequently one suitable for interment in Pseuds Corner. "Now that's very rum, sir, very rum indeed." In point of fact, provoked perhaps by the corduroy trousers I affected at the time, he himself had carefully led me into the verbal extravagance which he now gravely demolished.

LOWRY WAS FOND of comparing his profession with brick-laying or book-keeping and the more august the company, the thicker he piled it on. After being elected to the Royal Academy, he would infuriate his fellow-members by asking them, in a voice which echoed round the marble halls of Burlington House, "How's trade?"

In this role, Lowry, the collector of Pre-Raphaelites, would proclaim that "a good meat-and-tatey pie was worth a hundred pictures."

His own fawn raincoat image was, in fact, as carefully calculated as the flowing ties, broadbrimmed hats and velvet jackets of some of his fellow R.A.s and, when someone asked him what he did with his old clothes, he replied, "I wear 'em."

There were some pretensions he genuinely disliked. "The longer the beard, the shorter the art," he was fond of declaring and shaved with a cutthroat razor till the day he died. (He may have had a point there; I have noticed that the quality of the films shown in our art cinemas varies in inverse proportion to the number of beards in the audience. A Yugoslav film played backwards will attract 50 bearded cinéastes, whereas a Warner Brothers classic will only have one or two in the audience.)

But Lowry was only voicing a general Lancashire prejudice against hirsuteness, "fancy whiskers" being equated with Bohemian decadence and, quite literally, "putting on airs." There's a story about a man going into a barber shop near Boggart Hole Clough and saying, "I want a haircut, my sideboards trimmed, my moustache clipped and my beard shaped, and — er — where can I put my cigar?"

"Well," says the barber, "tha'd best stick it in thy gob for a landmark."

LOWRY'S SEVEREST critic was the painter Michael Ayrton (consistently misspelled Ayreton in Shelly Rohde's book), who wrote about the "degree of revulsion" he felt when viewing his work, adding "I am inclined to think that some part of Lowry's convention rises out of his inability to draw the human figure."

Years later, Lowry was discussing auction prices, made at Sotheby's and Christie's, with his friend, the Welsh-Jewish collector Monty Bloom.

"How much did Mr. Ayrton's picture fetch, can you tell me, Mr. Bloom?" he asked with elaborate innocence.

"Oh, about £200."

"And can you tell me, Mr. Bloom, how much that picture of mine fetched?"

"Something over £2,000, Mr. Lowry."

There was a pause to savour the information.

"Isn't that interesting, sir," Lowry said mischievously. "I wonder how that can be, don't you, Mr. Bloom — because I can't draw you know, I can't draw."

Despite his matchstalk men, Lowry could draw very well indeed and, in fact, attended life classes for 17 years. In the 'Forties he would drop into the classes I was conducting, putting me in an embarrassing teacher-pupil relationship with one of the foremost English artists of the time. For, despite the myth that success only came to him in old age, a legend assiduously cultivated by Lowry himself ("It all came too late, too late," he would tell interviewers), he had already established a reputation by 1928, when his work earned critical acclaim at the Paris Salon and the Salon d'Automne. He was even singled out for special praise in Howard Spring's 1934 novel, *Shabby Tiger*, and was exhibiting in London — at the Goupil and the Lefevre galleries — before the war.

By the time I was supposed to be teaching him (mainly by pretending he wasn't there), he'd sold a picture to the Queen. Mind you, he didn't miss much by my neglect. Geoffrey Clarke, one of my students at the time, used to ask me despairingly if I thought he'd ever make the grade. Finally I told him, "Look, Nobby, I think you'd be better off patting butter at the Maypole Dairy."

Geoffrey Clarke's work now adorns the Time-Life building in Bond Street and is one of the principal features of the new Coventry Cathedral.

LOWRY'S ANATOMICAL knowledge was sound and was the basis of the sensitive line drawings he would produce by the hour. His draughtsmanship was masterly in its economy, implying the form with a rich, constantly-varied line — nervous indecision hinting at subcutaneous bone and broad sweeping curves sensually describing luminous flesh.

There is no faking draughtsmanship of this order. You can either do it or you can't, yet Lowry was fond of telling interviewers that his matchstalk men were not shorthand symbols for people: "They are intended by me to be people as I actually did see them... While I was painting I tried to do those figures as well as I could... I was trying all the time to make them as real as I possibly could.

"I didn't know they had big feet until people told me," he explained to the critic Edwin Mullins, and Shelly Rohde, in an otherwise well-researched book, seems to have accepted this nonsense even though one of the photographs in it shows her seated with Lowry in front of two extremely capable, realistic portraits of his parents.

Lowry spent many happy hours pulling people's legs in this way and, the more they ought to have known better, the more delighted he was behind the gravely polite mask he turned to them. Wilfred Pickles, another Northerner, used to capitalise on this hatred of pretentiousness by asking his audience, "What do you dislike most?"

And they'd answer in one tremendous roar, "Stuck-up folk!"

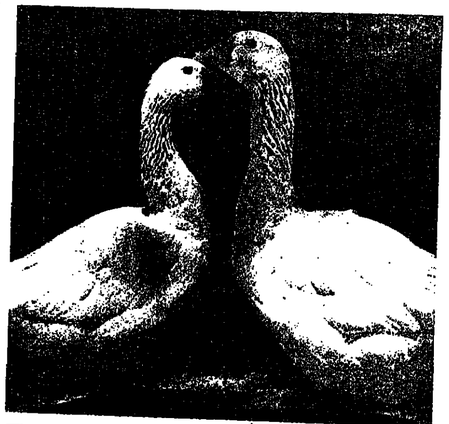
Nothing was calculated to please them more than an opportunity to take'em down a peg. A Manchester man, visiting Niagara, was told by a proud native that the water shot over the falls at 400 miles an hour.

"What's clever about that?" he wanted to know. "There's nowt to stop it."

IN THIS MOOD, Lowry told one critic, "I can't paint shadows. I kept trying for years... But I

(Continued on page 16)

Domestic goose chase



(Nowitz)

MARKETING WITH MARTHA

FOR LAST Friday's dinner, we roasted something which the local poultry trade erroneously calls a "*barbour*" in Hebrew. It is most certainly *not* a "swan" but a Muscovy duck. A limited number of these have appeared at specialty poultry shops and in hotel kitchens, where they are of interest to gourmet diners because they have the red-meat flavour of goose but are less fatty than either goose or the ordinary Peking duck.

The Poultry Production and Marketing Board is interested in the Muscovy because force-feeding the males produces enlarged livers almost as valuable on the export market as the famed goose livers.

I would like to think that the female Muscovy is too smart to allow herself to be overfed, but it seems the reason for not fattening the females is purely economic.

An even better liver-producer in future will be a cross between the male Muscovy and the female Peking, a sterile hybrid known in the business as a "Mulard" — from the word "mule." This is in the experimental stage here.

The Muscovy, a particularly ugly duck, I'm told, got to masquerade as a *barbour* because of confusion over its French name, canard de Barbarie.

The one which graced my table was a male which had been fattened for its liver, and which weighed 2.600 kilo before I cooked it. It came from the shop where I generally buy goose, Mercaz HaAvaz (The Goose Centre) at 21 Rehov HaSharon near the Tel Aviv Central Bus Station. What it calls *barbour* has just become available on an almost daily basis, at IL99 a kilo as of last week, the same price as its fresh Peking duck. Goose sells there for IL80 a kilo.

Mercaz HaAvaz, a wholesale and retail supplier, has been sending this new-to-Israel fowl to the Plaza hotels in Jerusalem and Tiberias. The Jerusalem Plaza chef told me he expects the new variety of duck to replace regular duck in his kitchen. He uses the Muscovy duck mainly in quick-cooking French recipes. The Muscovy breast, I'm told, makes a delicious pan-fried steak. To complicate matters further, the Plaza menu lists the so-called *barbour* as "Canton duck," to distinguish it from the familiar roasted Peking it lists as "duckling."

I DISCOVERED the *barbour* quite by chance at the tail-end of a goose chase which began in — of all places — Binyamina. My readers who complain I do not get out of Tel Aviv enough should know it took an invitation to a goose liver luncheon to get me so far afield this time. Who could resist the opportunity to sample this export delicacy which currently retails for IL1,400 a kilo at Mercaz HaAvaz (by special order a day ahead) and sells in Binyamina for a mere IL1,360.

On the outskirts of Binyamina is a thriving goose liver production centre called Mutsarei Basar HaCarmel — literally, HaCarmel Meat Products. It invited journalists to see its slaughterhouse for geese and turkey, its facilities for portioning up and packaging poultry (including the export livers), and its discount-priced retail shop for all sorts of meat and sausages. The slaughterhouse and packing plant are under the *kashrut* supervision of the Hadera Rabbinate.

HaCarmel today is the largest of Israel's half-dozen or so producers of goose liver for export and its share is approaching 30 per cent. It is a real Israeli success story. The driving spirit and co-owner, Shmuel ("Miko") Avigdor, has a Bulgarian background. He started in his family's poultry slaughter workshop in the Tel Aviv Carmel Market, moved on to a turkey slaughtering plant in Jaffa, and in 1977 (in partnership with David Avraham) bought up a bankrupt goose slaughterhous in Binyamina. By dint of hard work and luck with world market trends, they turned it into the country's fastest-growing goose liver exporter.

A GOOSE slaughtering plant takes responsibility for the raising of the livestock supply from the incubator egg to the fully-grown fowl. HaCarmel farms out the raising of geese to some 36 moshav families who bring them up to the "green goose" stage in 12 weeks. Then they are transferred to another 100 people who work the difficult force-feeding stage for an average 31 days per goose. That produces the livers which weigh 600 grams and upwards, and are prized in Europe for "*pâté de foie gras*."

HaCarmel exported some 50 tons of goose liver last year; it hopes to raise the figure to 80 tons in 1980. Its main customers are France, Germany, Belgium and Switzerland, with a little going to Japan. A small amount of the costly goose liver is also sold on the local market, mostly to a few expensive restaurants and hotels. The export livers are transported by air, packed in crushed ice, not frozen. HaCarmel has plans for an eventual canning factory which would permit the direct export of ready-to-use liver *pâté*, such as France exports in large quantities.

Today, most of the goose meat is exported too — through the Agrexco marketing company which markets the livers abroad. HaCarmel would like to see the development of a local market for fresh goose meat, besides the limited quantities already familiar here as smoked goose breast. A local market would give the producers something to fall back on when the overseas demand is low.

As things stand today, goose is familiar table meat almost exclusively in Israeli homes of Hungarian background. Most other people have never even tried it, or wouldn't know where to buy it if they wanted to. For a short time some years ago, goose was sold frozen in some of our supermarkets. It did not catch on well, partly for lack of sufficient publicity, but also, in my opinion, because the frozen goose did not hold a candle to the flavour of fresh goose.

ONE PLACE to buy fresh goose today is at HaCarmel's own shop in Binyamina. You get to it on the old Tel Aviv-Haifa road, past the Caesarea junction if you're driving northward (the sign is on the right side of the road). From the Haifa direction southward, your signpost is the Delek station at Binyamina. You turn left shortly after it. The off-the-highway shop is open from 7 a.m. to 4 p.m. weekdays, and until 2 p.m. Fridays. In a couple of months HaCarmel will open a discount meat shop in Hadera.

The owners of HaCarmel argue that it is worth the drive from Tel Aviv or Haifa to buy a month's supply of meat at their special prices, which they claim are 30 per cent cheaper than in supermarkets.

I would not go so far out of my way, but if you happen to be passing Binyamina anyhow, it can be worth a stop. Discounts as dramatic as 30 per cent or more are mainly on the salamia and other smoked meats. These come either from the Hod Lavan factory (to which HaCarmel supplies raw poultry) or from a producer called Cohen Brothers in the Tel Aviv Carmel Market, with whom HaCarmel is in partnership.

On frozen beef, the roadside shop's prices are only slightly lower than the government-recommended prices for imported frozen beef. On frozen tongue, frozen lamb, and turkey parts, the reductions are more significant. Last week, for instance, frozen turkey breast was selling for IL115 a kilo.

Fresh goose at Binyamina was priced at IL70 last week — compared to IL80 at Mercaz HaAvaz in Tel Aviv. Fresh whole turkey was IL60 a kilo in Binyamina, frozen duck was IL65 a kilo (compared to IL99 for fresh duck at Mercaz HaAvaz). Smoked turkey breast was IL200 a kilo in Binyamina, IL250 at the Tel Aviv goose centre.

The smoked goose breast — an excellent *kasher* substitue for bacon — is similarly cheaper in Binyamina. However, a significant difference should be pointed out. That sold in Binyamina is made (by Hod Lavan) in a factory process which included cooking and then a short smoking process, before it is vacuum-packed in a plastic bag. At Tel Aviv's Mercaz HaAvaz, goose and turkey are smoked the old-fashioned way, slowly in a wood-burning stove for many hours. And they are sold dry, not vacuum-packed. To my taste, the difference in price is justified.

ANOTHER product for our times, which HaCarmel suggests, is raw goose fat at IL25 a kilo, which can be rendered into usable household cooking fat as a cheaper substitute for vegetable oil. (Other reliable sources tell me you got about 800 grams of cooking fat from a kilo of raw white goose fat, which makes it just slightly cheaper than regular soybean oil.) In our half-Hungarian household, we get cooking fat by keeping what drips off the roasting goose. We also often buy raw goose skin (IL40 a kilo in Tel Aviv) and render it into crispy "*gribenes*" as it is commonly called here, or "*diduilm*" in proper Hebrew. Hungarians call it "*töpörtö*."

Of course, you don't have to go to Binyamina for all these delicacies — and most people won't. In Tel Aviv, any Hungarian-speaker can tell you that the place to go is Mercaz HaAvaz. This establishment, which is under the *kashrut* supervision of the Tel Aviv Jaffa Rabbinate, is the family business of Moshe Friedman, who came here 30 years ago from Hungary, and his son Ze'ev. They say their goose slaughterhouse in Jaffa is the oldest in the country. In a few months, they will be moving to a 2,500-metre, three-storey building in Petah Tikva designed solely as a slaughter and packing plant.

AT MERCAZ HAAVAZ, you can find almost everything in the line of goose, duck and turkey. Ready-to-eat *gribenes* costs IL220, home-style smoked goose breast IL300 a kilo. Ready-rendered goose fat for frying is available in small jam jars (about one-third of a kilo) at IL30 per jar, or you can buy raw skin at IL40 a kilo to render your own "cracklings" and cooking fat.

I won't go into the argument about the evils of cholesterol-rich animal fat as opposed to polyunsaturated vegetable oils. Most households won't use that much goose fat for cooking; we use it mainly for frying schnitzel. Some people like to spread it on bread instead of butter.

And if you ever do buy a real goose liver, the only way to cook it is in goose fat. My mother-in-law says she first fries an onion in the fat, removes the onion, and then slowly simmers the liver in it.

Kashrut authorities differ on the way to kosher this type of liver before frying it. Unlike most livers, fattened gose liver contains almost no blood. Most authorities, including the Friedmans, say you must put the goose liver over or under a flame (as with other liver), but only very briefly or you will ruin it.

At Binyamina, the *kashrut* supervisor says you can bake it in an oven until it gets a slight crust. Others say it can be koshered in water and salt as regular meat.

I discussed with Ze'ev Friedman the economics of eating goose or duck. He argued that these must be compared with other rich and somewhat costly ments such as lamb, and not with chicken, which is undoubtedly more economical. A whole goose with skin for roasting weighs an average of four kilo (at IL80 a kilo, this comes to IL320). A lot of the weight is lost in cooking as the (usable) fat runs off. But the remaining crisp goose can make as many as 10 adequate portions. Because the meat is so rich, the portions need not be large.

An ordinary Peking duck will weigh about 1.000kg ready to roast, and at IL99 a kilo this means nearly IL160. Friedman says you should consider this four portions, or IL40 a portion compared to IL32 for goose. The Muscovy duck varies widely in weight, from 1.200 kg. for unfattened females to about 2.500 average for the force-fed males. The price per kilo is the same as ordinary fresh duck, but the per-portion price should be lower as there is less fat to run off.

MY PROCEDURE for roasting all these fowls is the same. After koshering and cleaning them, I insert pieces of fresh garlic deep into the flesh at various points. I use no other seasoning. (They are salty enough from the koshering process.) Roast in a covered roaster, pouring off the fat frequently until the meat is soft. Then uncover and continue roasting until very crisp. The exact oven temperature doesn't matter too much — anywhere between medium hot to very hot will do. You can add whole onions and potatoes somewhere along the line if you wish. The onions must go in during the covered stage if they are to get done. Small ducks are best roasted whole. Geese and large Muscovy ducks are easier to handle if you ask the shop to cut them into quarters or less.

Jerusalemites can obtain geese and ducks from Ezra Goldstein's at 22 Rehov Aza, which gets supplies from Mercaz HaAvaz. □

Martha Meisels

The Weekend Dry Bones